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This week's musical activities consisted mostly of commencement exercises. In the order in which those exercises took place may be mentioned the concerts of the Chicago College of Music, so well directed by Esther Harris-Dua, on Monday evening at the Blackstone Theater; on Tuesday, the American Conservatory of Music presented some of its talented students at the Auditorium, and the same immense theater harbored a capacity audience made up of friends and admirers of students of the Chicago Musical College.

CHICAGO COLLEGE OF MUSIC COMMENCEMENT.

At the commencement concerts of the Chicago College of Music one is always sure to hear young and remarkable students, as the College of Music has the reputation of bringing out probably more "wonder" children yearly than any other institution. The Chicago College of Music, of which Esther Harris-Dua is the efficient president, is one of the principal music schools in Chicago, and a special feature is the training of young talent. What Esther Harris and her worthy faculty members do with children as young as five years of age is nothing short of remarkable. At the twenty-sixth concert and commencement of the school, at the Blackstone Theater on June 20, a splendid array of youngsters was listened to and heartily applauded by a large and enthusiastic audience. Not one student appearing was more than sixteen years of age and when one looks at the program presented and the splendid manner in which it was rendered, words of praise are forthcoming for the Chicago College of Music, Esther Harris-Dua and her faculty. Julius Stein opened the program with the first movement of the Mozart D minor concerto, followed by Helena Sassmannshausen, the possessor of an excellent contralto voice, who sang Saint-Saëns' "Mon coeur s'ouvre à ta voix." Little Mildred Waldman, not more than five years old, astonished by her way with the Sternberg "Caprice." Isabelle Yalkovsky disclosed rare talent and splendid training in the first movement of the Mendelssohn G minor concerto. Another little marvel of five, Giulia Bustabo, held her auditors spellbound by the splendid violin playing she did for a child of her age and was so enthusiastically applauded as to call for an encore, which she graciously granted in the same remarkable manner as she played her programmed number, the Ernst "Stephanie Gavotte." With the last movement of the Chopin F minor concerto Master Leonard Shure revealed himself a gifted little pianist who should go far in his art. Helen Golden, soprano, gave a good account of herself in Leroux' "Le Nil;" likewise, Florence Siegel, who rendered exceptionally well the Weber-Liszt "Polonaise Brillante." Helen Leon, violinist, played the Rehfeld "Spanish Dance." John Brown's excellent rendition of the first movement of the Rubinstein D minor concerto reflected credit not only upon his teacher but upon himself as well. Schindler's "Eili, Eili" had a good interpreter in James A. Lillard and Henry Swislowski brought the program to a brilliant close with a stirring reading of the Liszt E flat concerto. Such programs and such splendid work as set forth at this concert are indeed a credit to the Chicago College of Music and its teachers. Leopold Saltiel conferred the degrees and diplomas and awarded the medals. Forty-five members of the Chicago Symphony Orchestra, under the direction of Karl Reckzeh, assisted the soloists.

AMERICAN CONSERVATORY COMMENCEMENT.

The thirty-fifth annual commencement exercises and concert of the American Conservatory of Music took place

at the Auditorium on Tuesday evening, June 21, before an audience which completely filled the theater. The stage was beautifully decorated with American Beauty roses and with young men and women graduates of the year. The American Conservatory has been, since its inception, directed by John J. Hattstaedt, president of the school. His associate directors are Karleton Hackett, Adolf Weidig,



Photo by Boffo

MARY JORDAN.

who, following closely upon the success of her transcontinental tour, made a second series of appearances in the middle west, which culminated in one of the greatest successes of her season—a concert given under the auspices of the American Legion in Omaha. Her popularity with the American Legion is well established, for when New York gave its reception to General Pershing in Carnegie Hall, Miss Jordan was the only soloist, and it was she who was chosen again a month or two later for the annual meeting of the Legion. On her return trip from Omaha, she sang in Godfrey, Ill., at the Monticello Seminary, where she has been engaged to return next season, although heretofore the custom has been not to engage the same artist for consecutive seasons.

Heniot Levy, and on the curriculum of the school may be found the names of artists who have been or are still well known in the concert and operatic field. As has often been stated in these columns, students' recitals or concerts should not be reviewed, as young talent should be encouraged, but praise might be as injurious as harsh criticism. Without wishing to be unkind to the other students who appeared on the program, special mention must be given Henry Sopkin, of Chicago, who played remarkably well the Mendelssohn concerto for violin, op. 64. This young man, who does not look to be over sixteen years of age, made a veritable "hit" in his selection and his success at the hands of the public was in every respect justified. His technic is impeccable, his bowing excellent, his intonation faultless and he draws from his instrument a tone of great purity and volume, besides playing with the soul of an artist. Young Sopkin should be watched as he has a bright future before him. The same laudatory remarks are addressed to Bertha Rupprecht, also of Chicago, who played the Rubinstein concerto for piano in D minor as well, if not better, than many professional pianists. John

G. Smith, of Evanston, disclosed a good baritone voice in the prologue from "Pagliacci." Florence Anderson, of Gary, opened the program with the Beethoven E flat concerto for piano, op. 73, and she was followed by Adeline de Lent, of Chicago, who enunciated remarkably well the French text in the aria "Ah, Mon Fils," from "Le Prophete." Ruth Wingert played the first movement of (Continued on page 44.)

The Oscar Saenger Free Scholarship Winners

On Friday, June 24, at the Chicago Musical College, over fifty contestants competed for the Oscar Saenger Scholarship, comprising two private lessons a week during his term there of five weeks, from June 27 to July 30. There were so many beautiful voices heard at this contest, that Mr. Saenger finally selected two to share the scholarship. Miriam Klein, soprano, of Kokomo, Ind., and Thelma Hinds Bollinger, contralto, of Mound Valley, Kan., were the fortunate winners.

On Saturday morning, June 25, a concert was given in the Ziegfeld Theater by the winners of the scholarship, Miss Klein singing the "Jewel Song" from "Faust," and Mrs. Bollinger, "Stride la Vampa," from "Il Trovatore."

This is Mr. Saenger's fifth season at the Chicago Musical College Summer Master Class and he was greeted by a larger class than ever before.

Mischa Elman Sues Ziegfeld

Mischa Elman has filed a suit in the Supreme Court of the State of New York against Florenz Ziegfeld, Jr., of theatrical fame. The amount demanded is \$100,000 on the grounds of breach of contract. Elman claims that Ziegfeld entered into a contract with him, by which he (Elman) was to compose a light opera; that he was to receive \$10,000 when he started work, which was to be upon delivery to him of the book; that Ziegfeld did not deliver the book at the specified time, and that, when it was delivered, three lyrics were missing; that he went through with his part of the contract, but that Ziegfeld refused to accept the music and the orchestration and to produce the opera. Besides the \$10,000 bonus, Elman states that he was to receive a three per cent. royalty.

Philadelphia to Hear Bach Singers

Bethlehem, Pa., June 20, 1921.—The singers of the Bach Choir of Bethlehem voted to accept the invitation of Edward W. Bok, president of the Philadelphia Academy of Music, to give a concert of Bach's music in Philadelphia under their conductor, Dr. J. Fred Wolfe, on Saturday afternoon, November 5. The accompaniment will be furnished by the Philadelphia Orchestra. Mr. Bok attended the concert by the Bach Choir in New York on April 2 last and decided that "Philadelphia simply must have a visit from this famous exemplar of the possibilities of amateur choral achievement." D. S.

Dalmatian Tenor for Chicago Opera

Tino Pattiera, the young Dalmatian tenor of the Dresden Opera, who has recently achieved great success, has been engaged by the Chicago Opera Association for three years. Mr. Pattiera made his debut in Berlin in 1915. He will arrive in Chicago in October and will probably make his American debut in "Aida." He is under the exclusive management of the International Concert Direction, Inc.

Siloti Coming Here

Alexander Siloti, the Russian pianist, who visited this country twenty-three years ago, will return next season for a concert tour under the management of George Engles. The pianist, a pupil of Liszt, will arrive early in January. He will make his initial appearance with the St. Louis Symphony Orchestra, under Rudolf Ganz, in a pair of concerts, January 6 and 7. Other recital engagements in the Middle West have made it necessary to defer Mr. Siloti's New York hearing until the middle of February, when he will play with the New York Symphony Orchestra, under Albert Coates.

Shawn Will Tour East

Ted Shawn, the American dancer, a pioneer in his work, holds a unique place in this particular field by virtue of his originality, dramatic power and magnificent ability as an interpreter of dances of distinctly American genesis and character. Mr. Shawn is now planning for his first tour to the East, and because of the splendid reputation which his Western successes have brought him, a great deal of interest is felt in those parts of the country which have not yet seen this young dancer.

EGON WELLESZ'S "PRINCESS GARNARA" HAS DOUBLE PREMIERE IN GERMANY

Frankfort-on-the-Main, May 20, 1921.—The event of outstanding importance at the season's end was the first performance of Egon Wellesz's opera, "Princess Garnara." The composer, a still comparatively young man of thirty-six, is a pupil of Schönberg, and has already published a quartet which attracted a good deal of attention. He belongs to the youngest generation of musicians who have ceased to work on impressionistic tone-painting, but who build up their creations on broad and severe lines without making use of the sensually captivating colors of Wagner and his successors. And yet in his first opera Wellesz has not quite succeeded in freeing himself from Wagner's shackles, even as in his work may still be traced the influence of Debussy's "Pelléas and Melisande."

What makes the opera so remarkable is not so much its mysticism, which at its best is hardly deep enough to succeed by itself, as its ethical worth, which, as in "Parsifal" and in the "Magic Flute," is the underlying source of all the harmonies, and places the whole work above Schreker's operas, with their frank sensualism.

The libretto is by the well-known novelist, Jacob Wassermann, and is based on the "Legend" at the conclusion of his novel, "Christian Wahnschaffe," which has recently been translated into English by Ludwig Lewisohn. The plot deals with the life of the Indian princess, Garnara, who must atone for a horrible crime, the murder of innocent children, which her father committed in the very hour of her birth. This atonement condemns her to eternal ugliness of the most repulsive kind. She hides away from



DR. EGON WELLESZ

Composer of the new opera "Princess Garnara," successfully produced at Frankfort.

the gaze of human beings in the vaults of the castle, watched over by demons who torment her with the memory of her father's crime. Ambitious of inheriting the kingdom, Siho, a courtier, marries her, but at the first sight of her unmasked face he recoils in horror and seeks refuge

in flight. He, too, comes under the spell of the curse.

The way to the light of knowledge, and through it to the redemption of the inherited guilt, which the worldling, Siho, cannot find, is finally reached by the princess through her suffering. Her readiness to take upon herself all the suffering of the world, and the renunciation of all earthly desires, wins her a victory over the oppressing demons. Buddha himself appears to her as an incarnation of the "Gloriously Perfect." Under the influence of his rays her ugliness is transformed to ravishing beauty, and, together with her consort, she is allowed to live in perfect happiness.

Unfortunately, this version of the noble Indian legend cannot be regarded wholly successful in its dramatic form. Wellesz did his utmost to make up for the imperfection of the dramatic action by the richness and beauty of his music, but could not disguise the fact that dramatically there is something lacking. That, in spite of all these many difficulties, the highly critical public gave the work a warm reception and recalled composer, conductor and stage manager again and again, speaks volumes for the subtle power of Egon Wellesz's music and for the general excellence of the performance. Szenkar, as conductor, showed wonderful temperament, and Mme. Gentner-Fischer, in the title role, is also worthy of the highest praise. Simultaneously with the Frankfort premiere the work was produced also at Hanover, where it also met with a warm reception.

TOO MUCH SONATA.

There have been very few other musical events worth mentioning, with the exception of Gieseking's and Erika Besserer's joint sonata recital. The program consisted of a sonata by Cyril Scott (opus 59), followed by Joseph Marx's sonata in A major. Both works took nearly an hour each to perform, and one wearied rather of the excess of colored impressionism, especially as the present tendency is all for firm construction, clear, definite lines, and terse conciseness. No fault, however, can be found with the interpretation of these highly finished artists, who once again gave evidence of their wonderful technic and fine esthetic judgment.

MARY WIGMAN, DANCER.

More important, perhaps, though not strictly musical, was the sensational appearance of Mary Wigman.

Mary Wigman, a pupil of the Swiss teacher, Labau, is not a dancer of feminine charm and coquetry or of decorative taste; first and foremost she strikes a note of tragedy in her art, even when she waltzes. Duse, or Sado Yako, of both of whom she sometimes reminds us, invoke the aid of words and sobs, mimicry and gestures as a means of expression. Mary Wigman, however, relies solely on the movement of her body for expression. It weeps, sobs, hopes and suffers; it quivers with passion, throbs with love, whirls in grotesque frenzy and poises in elegance and grace. And all the while her features remain calm and almost rigid. They avoid, with a delicate feeling for style, all attempts at "psychologizing." To Mary Wigman, music is not her deepest source of inspiration, and this fact many people regard as an imperfection. Her sense of rhythm is almost unanalysable. It is born of the ecstatic gestures of her whole person; a darting, gliding, poising, springing, swaying, and turning of the body, trained to perfection, and at times startling in its acrobatic movements. Music can only outline and roughly define such elemental motion as this, and indeed in some of her dances it is absent entirely, being replaced by the swinging of a gong, or the beating of a drum.

She does not dance Chopin or Beethoven—psychological paraphrases of musical creations—as most of the modern dancers since Isadora Duncan have done, in Greek, Indian or any other costume. Mary Wigman's interpretations are the expressionistic outpourings of her own soul; her emotions with their characteristic deep melancholy tone and an all pervading tragic melody. Surely this is terpsichorean art in its highest degree of "refinement."

H. LISMAN.

is so complete that the combination must be heard in order to realize fully the conductor's greatness.

MUCK GIVES THEM OLD STUFF.

Next season he is engaged for several foreign tours, and during his absence his place will again be taken by Dr. Karl Muck. It is to be hoped that the latter will be a little more ambitious and enterprising in his choice of programs than he has been this year. He has made a big name for himself here as a conductor, but has occupied himself solely with old and well known material. Even at his farewell concert he presented his audience with nothing new. "Tristan and Isolde," the "Siegfried Idyll" and a Haydn symphony belong to the hackneyed repertory which the average conservatory student knows by heart, and which many a rising young conductor feels it his duty to conduct without a score. But apart from all criticism on this subject, there is no getting away from the fact that Dr. Muck is a musician of the highest standing, and his conducting throughout the past season has been that of a first class artist.

The Residentie Orkest, under the leadership of Dr. Van Anrooy, closed its season with a really fine Beethoven evening. Its performance of the ninth symphony was one of the finest that we have been privileged to hear. There was a complete mastery of all technical details, and the interpretation was given in true Beethoven spirit. Every member of the orchestra rose to the occasion, and the result was a performance perfect in every detail, satisfying even the most critical ear.

PEDAGOGICAL CONCERTS.

A most interesting concert was that given by the Hollandsche Sextet, a combination of first class wind instrumentalists, consisting of a flute, oboe, clarinet, horn, bassoon, supported by the piano. This ensemble, which has now been in existence for some years, possesses a large repertory of modern and classical works and its performances are of real musical worth. Its last program consisted of a sextet by Thuille, a Beethoven quintet and a sextet by Rheinberger. A few evenings later the sextet gave a so



MARY WIGMAN

Celebrated dancer whose appearance created a sensation in Frankfort.

called "pedagogical concert" at which each of the performers gave an interesting short lecture on his particular instrument, illustrated by musical examples. These evenings have considerable educational value, introducing the audience to the less familiar instruments and chamber music.

HUBERMAN, VIRTUOSO.

There has been no dearth of recitals of all kinds, but towering above all the others we have the magnificent violin recital of Bronislaw Huberman, whom America will soon hear. Huberman is one of the few artists who can give any number of recitals at all times of the year and be sure of finding large and enthusiastic audiences. He is also one of the very few artists whom one can not hear often enough. It is now nearly twenty-five years ago since he first came into the public limelight, and even then, as a child prodigy, he charmed his audiences with the magic of his little violin. From the child prodigy there has developed a maestro, a mighty virtuoso, and the little violin has been replaced by one of the finest of Stradivari in existence. To say that he is as popular as ever would be an understatement of the truth, for as one listens to his wonderful playing and interpretations, one realizes that Huberman is an artist in ten thousand. He is no specialist; Bach, Beethoven, Brahms, Dvorak, Paganini, Viexemps and Wieniawski—he plays anything and everything that has yet been written for the king of all instruments.

From the moment that his bow touches the strings we hear the singing of his own soul, an expressionistic outpouring from the depths of his own heart. His tones cause the subconscious ego of his listeners to vibrate and throb with enthusiasm. Whether one wants to or not, one is forced to listen to the tale that he has to tell. One realizes why the violin occupies so high a position in the scale of musical instruments and why a superb violinist like Huberman is always greeted with enthusiasm.

AND HIS PUPIL.

At his last concert he appeared in conjunction with one of his pupils, Irena Dubiska. This young and spirited Polish artist did her master full justice. In the Bach double concerto she acquitted herself in the manner of a great artist, and judging from the reception given her at the close of her solo concerto, there is a big future for her.

A DUTCH VIOLINIST.

Among the many foreign guests who have lately literally commandeered the concert halls, it is still gratifying to find a native artist, Hugo Rasch, a violinist of great talent, meeting with universal success. Hugo Rasch is one of the many Dutch artists who have travelled considerably abroad and who are instrumental in upholding the Dutch name in the musical world. Rasch possesses a really astounding repertory, including over eighteen violin concertos, and plays with masterful technic and artistic warmth of expression. His last concert included the well known Saint-Saëns B minor concerto, played in a manner worthy of a pupil of Joachim and Wirth.

THREE PIANISTS.

We have recently had three piano recitals of note—the Beethoven-Chopin evening of Elly Ney, Dirk Schafer's interesting program ranging from Bach to Debussy, and Andriessen's Chopin recital. Elly Ney is one of the most interesting personalities on the concert stage. Everything that she does bears the impress of her character and at times her Beethoven and Chopin interpretations are extremely original. She is an artist of moods. When at her best she is incomparable; when at her worst she is still a thousand times more interesting than the average piano recitalist.

At the customary Easter festivities the "Excelsior Choir" under the able leadership of Johann Schoonderbeek gave a highly finished rendering of Bach's "Passion According to St. Matthew." Schoonderbeek has always been noted for his Bach studies, and has instructed and trained his choir to a perfect understanding of the great composer's works, the result being a clear, logical, and truly spiritual performance. Another choir, the "Dresdner Kreuzchor," led by Prof. Otto Richter, and comprising some seventy boys and young men, delighted their audiences with varied programs of sacred music.

At the National Opera several May festival performances of Wagner's "Ring" have been given, under the

MENDELBERG GREETED ROYALLY AT THE HAGUE

First Appearance There Since His Return from America
Arouses Warm Demonstration—Pedagogical Concerts
—Huberman the Virtuoso—Hugo Rasch's Success—Three Pianists of Note

The Hague, May 18, 1921.—Mengelberg's reappearance in Amsterdam has already been reported upon in these columns. Needless to say, his first appearance in The Hague since his return from America was greeted with equal enthusiasm. In spite of their traditional phlegmatic constitution, the Dutch do not lag behind the other nations when it comes to raising an artist to the level of a little god. And if at times their enthusiasm appears to be slightly dampened, it is due to the fact that the sky of the Dutch musical world is very, very seldom without its dark clouds.

It was a real pleasure to see Mengelberg back, safe and sound, at the conductor's desk. His triumphant tour in America has been followed with great interest, and it was with a feeling of pride that the Dutch saw their great conductor heap laurels upon laurels. Apparently, however, he has brought back nothing new from his journey. His first program consisted of Weber's "Oberon," Tchaikowsky's "Romeo and Juliet," and Mahler's incomparable "Lied von der Erde," with Urlus and Durigo in the solo parts. At the last concert of the season he performed Tchaikowsky's fourth symphony and Richard Strauss' sonorous "Heldenleben." Mengelberg conducted with American energy, and his wonderful orchestra scintillated with its usual brilliance. When Mengelberg next goes to the States an effort should be made to take over the Amsterdam Orchestra as well, not that the New York or Boston Orchestras are in any way inferior, but Mengelberg and the Amsterdam Orchestra cooperate in such marvelous fashion, and the unity between conductor and performers

management of Eugen Mehler and the joint musical direction of Egon Pollak and Dr. Raabe. Various German vocalists took part in the performances, which were admirably carried out, but in spite of all the musical beauties, Wagner's epic heroes and giants and dwarfs did not rouse any great interest among the audience.

DUKA'S "LA PERI."

A performance that created quite a sensation was that of Dukas' ballet "La Péri." The music has frequently been heard in the concert hall here, but it is not until the terpsichorean and scenographic arts are brought to the assistance of the music that one fully realizes the beauty of the composer's ideas. "La Péri" is a fairy, whose duty it is to watch over the Flower of Immortality, but, weary of her eternal watch, she falls asleep and is discovered by the Prince Iskender, who has travelled round the world in search of the Flower. He steals the object of his desires from its sleeping custodian, but loses it again, hypnotized, and led astray by the dazzling beauty of the fairy.

Lilli Green, as the Péri, and Margaret Walker, as Prince Iskender, endowed their dancing with great poetic charm and grace. From the artistic point of view this ballet is one of the most important productions we have had here for some time. At the close it requires a distinct effort on the part of the spectator to leave its poetic world behind and come down to more mundane things.

LOUIS COUTURIER.

NEW MILAN SOCIETY TO HELP ITALIAN COMPOSERS

Native Composers Not so Well Known Will Benefit by New Organization—Great-Grandnieces of Paganini Present Varied Program—More Prodigies—Operas in the Making—Mme. Bulicoff Dead

Milan, May 25, 1921.—In spite of the hot weather and the close of the season, there has been no lack of concerts during the past month, all of which have been well attended. First and foremost we have Arturo Toscanini's first appearance in Milan since his return from America. He was greeted with the usual enthusiasm, and while presenting his audience with no novelties, his interpretations of old favorite numbers were such as only Toscanini can give. A noticeable absentee in the orchestra was Ranzato, the magnificent first violin, who had the misfortune to dislocate his wrist after the last concert given by Toscanini and his orchestra at Toronto. It is understood, however, that he will soon be able to resume his playing.

A NEW "CAMERATA."

The first concert of the new musical society, "Camerata Italiana," attracted a good deal of attention. This society which has taken the name of "Camerata," once favored by the liveliest intellects of Florence and Tuscany, has for its chief aim the performance of works by more or less unknown Italian composers. It can hardly be said that the first program was true to the professed "raison d'être" of the society, as such names as Zanella, Orefice, Respighi, Tosti, Clementi and Rovasenda are already well known. A striking work was Rovasenda's "La lavandaia di San Giovanni" ("St. John's Laundress"), as also Franco Capuana's songs, "Notte di neve" ("Night of Snow") and "Disperata," both of which reveal the depths of a true artist's soul. The first song is remarkable for its characteristic eloquence and delicate descriptive painting; the rhythm in "Disperata" is strongly marked, and the work is full of dramatic feeling. These songs were executed by Cesarina Valobra in excellent fashion, although at times she sacrificed expression to clarity.

The program closed with a performance of a seventeenth century oratorio, "Il Giudizio di Salomone" ("The Judgment of Solomon"), the solo parts of this vigorous and fresh work being taken by Lina Ambrosio and Moemi Valli De Rotti, sopranos; Giuseppe Reschiglian, tenor, and Federico Toleda, bass. The chorus consisted of the Donizetti Society and the Milanese Girls' Choral Society.

GREAT-GRANDNIECES OF PAGANINI

An interesting violin and piano recital (especially from the historic point of view) was that given by the sisters Andreina and Giuseppina Paganini, two great-grandnieces of the famous maestro. These two talented artists presented a varied program, particularly noteworthy performances being their interpretations of Rheinberger's "Toccata" and a Grieg sonata. While forming quite a pleasing combination, they still have much to learn. The pianist sacrifices expression to technic, while the violinist lacks the latter.

VARIED PRODIGES.

At the successful first concert of the "Federazione audizioni musicali infantili" some excellent performances by a boy choir were heard, which said much for the training by the well known teacher, Perlasca. In addition we were introduced to an interesting child prodigy, Renato Bestetti, an eleven year old pianist, who executed difficult works by Bach, Weber, Grieg, Dittersdorf and Heller with technical sureness and, for a child, remarkable expression that promises much for the future.

An interesting personality is Giovanni Re, the one-handed pianist. Re lost one arm during the war, but he showed us that it is possible to play even extremely difficult works with one hand. Through constant practice and study he is now able to move over the keys with such rapidity and certainty that together with his intelligent use of the pedals, the listener completely forgets the fact that he is listening to a pianist with one hand.

OPERAS IN THE MAKING.

At the present moment there is next to no opera in Milan, but the tremendous activity on the part of the operatic composers augurs well for the future. Riccardo Storti, the composer of the recent successful opera "Venezia" is working on a lyric poem, "Leonardo." It is already rumored that Nazzareno De Angelis will be the protagonist. Pedrollo, the composer of "L'uomo che ride" (The Man Who Laughs) is working on a new opera, "La casa dei fiori" ("The House of Flowers"), and Gino Marinuzzi is setting Belasco's famous play, "The Son-Daughter," to music. Of the many other composers, all busily engaged to provide the Italian with his beloved opera, we have Respighi, who is working on "Belfagor"; Umberto

Giordano, busy with "La cena delle beffe," and Wolf-Ferrari, who is writing a comic opera in three acts, "La gabbia d'oro" ("The Golden Cage"). From all of which it will be seen that the future of the opera in Italy is being well cared for.

MME. BULICOFF DIES.

The only other item of interest that has to be chronicled is the death at the age of sixty-three of the singer, Madina Bulicoff, well known in the Italian lyric world. She belonged to an aristocratic Russian family, and having finished her Vienna studies with the celebrated Marchetti, she went back to her native country and made her debut

at the Imperial Theater in St. Petersburg. After some time there she came to Italy, and then followed a long series of successes, beginning with her interpretation of Ulla in Alfredo Catalani's first opera, "Elda," which name was afterward changed to "Loreley." She sang with some of the famous old exponents of bel-canto, such as Masini, Gayarre and Tamburini, and traveled all over the world. Some twenty years ago she retired from public life and gave singing lessons. The Russian revolution deprived her of all communication with her family, and, like many "stars" of the good old days, she died lonely and almost forgotten in her apartment after an operation.

ARTURO SCARAMELLA.

BERLIN SEASON FINALLY NEARS ITS END

Rose Quartet Gives Notable Program—Orchestral Concerts—Sauer His Old Self—Younger Pianists Heard—Pre-American Farewells—A School Music Congress

Berlin, June 2, 1921.—The musical season has taken an unusually long time this year to come to a close and the last month has seen an almost unprecedented number of concerts in Berlin. Now, however, the adjective "last" on programs has become the rule, and one by one the season's favorites make their farewell bows. One of the most important "lasts" was that of the Rosé Quartet, given as an addition to its group of three concerts, on its way back to Vienna after a triumphant Spanish tour. Once again it was proven that as regards cultivation of ensemble playing and purity of sound this quartet has not yet found its superior. The programs were by no means of a startling nature, consisting chiefly of classical masterpieces in which the Rosé Quartet need fear no rival. The first performance of Philip Scharwenka's posthumous quartet was an act of piety toward this sadly neglected master, whose quiet and non-sensational methods no longer find resonance in this turbulent world. In vain Scharwenka tried to find a publisher for his last composition, which in its masterly form, its mixture of idyl and elegy, its beautiful sound and finished technic shows his art at its very best.

ORCHESTRAL CONCERTS.

Wilhelm Furtwängler, who in comparatively short time has risen to international fame in Europe as an orchestral conductor, has so often appeared before the Berlin public this season that it is difficult to characterize his achievements without repeating what has already been said about him. In his last concert, with the Philharmonic Orchestra, he gave a spirited, dashing, and enthusiastic performance of Richard Strauss' "Don Juan," and with the same sureness he did full justice to the severe and chaste Brahms in this master's E minor symphony. Jadowlwer, as soloist in this concert, was at his best. He had full command over his vocal powers and was musically in good trim.

Of the other important and interesting orchestral concerts, the performance of the second Mahler symphony, the most popular of all, is worthy of the highest praise. The performance which took place on May 18, the tenth anniversary of Gustav Mahler's death, was conducted by Otto Klemperer, the Cologne conductor of whose extraordinary success as an orchestral leader the reader has already been informed in these columns. Youthful energy,

enthusiasm, and a fiery temperament are all combined in him, and he conducts with that self-possession and sureness which result from a full mastery of the technical part of his art. He has that creative ability which the reproductive artist needs for a really impressive and strong rendering of a masterpiece. The solo parts taken by Johanna Klemperer and Margarete Arndt were not so satisfactory, one of the singers lacking in nobility of vocal utterance, the other in musical certainty.

SAUER HIS OLD SELF.

There has been no dearth of piano recitals. First and foremost still we have that grand old veteran, Emil Sauer. In spite of his age his fingers are as nimble as ever, and he has still his old elegance, neatness, and brilliancy, and to listen to his finished playing is as great a treat as it was ten and twenty years ago. This appears to be the unanimous opinion of musicians and musical public alike, and the pianist's recitals always have a crowded and enthusiastic audience. At the two recitals during the latter part of May, Sauer delighted his hearers with a selection of such compositions in which he is at his best—dainty, precious little pieces from the old musical literature: Rameau, Scarlatti, and Bach as *hors d'oeuvres*, the principal dishes taken from the classic and romantic bill of fare, followed by a luxurious dessert grown in the gardens of Liszt and Sauer himself.

YOUNGER PIANISTS.

Of the younger pianists, Albert Tadlewsky, a newcomer to Berlin, who according to the program hails from Trieste, gave a very successful first recital. From his name and manner of playing, especially his Chopin interpretations, one would judge that he is Polish, but whether Pole or Yugo-Slav or Italian, he is an excellent pianist with a strong and finely developed sense of tone-color, which makes him a remarkable interpreter of modern impressionistic music. Another pianist of remarkable talent, and incidentally a pupil of Mayer-Mahr, is Alexander Dickstein, who has gradually been building up a formidable reputation for himself. Every season at his reappearance considerable progress in his art is noticeable. In a recent

(Continued on page 12)

Rome Hears a New Italian Opera, "Anima Allegra," by Franco Vittadini

By GIULIO GATTI

Turin, Italy, May 21, 1921.—At little more than a fortnight's interval we have heard in the same theater—the Costanzi in Rome—two operas, for both of which the public had been impatiently waiting, the first, "Anima Allegra," by Franco Vittadini, a musician no longer in his first youth, but who has never published anything for the theater before.

It has been a long time since any new operas have been heard in Italy, so one can understand, therefore, the remarkable interest aided by copious advertising which centered about the Roman theater, as the cradle whence the first cries of the new born babes, almost twins, of Italian lyric art, were to issue. [The second, "Il Piccolo Murat," by Mascagni, was reviewed by Signor Gatti in last week's issue of the MUSICAL COURIER.]

Franco Vittadini is about forty, and was born in Pavia in Lombardy. Until now he has lived in his native city, unknown to the general public, dedicating himself to sacred music (he is the author of some fine masses) and to—shooting, at which he is said to be a champion. He had, it is true, composed another opera before "Anima Allegra," namely, "Il Mare di Tiberiade," to a libretto of Luigi Illica, but it has not yet been performed, although, according to the author himself, it is by no means shelved. The libretto of "Anima Allegra" was prepared for the stage by Luigi Motta; the verses are by Giuseppe Adami. The subject was taken from the Spanish comedy of the same name by the brothers Quintero. This comedy, which has been played in all the theaters of Europe, does not owe its popularity to any particular originality of plot or depth of thought, but rather to its graceful sentimentality associated with middle-class morality, and to a certain lyric note which the authors have here and there succeeded in drawing from the vicissitudes of the story.

That itself is dangerously fragile. At the bottom there is no real movement in the action, for there are only the two different aspects, which in two successive periods the quiet house of Almar de la Reina assumes, before and after the arrival of Consuelo, the vivacious girl with whom every one falls in love, who silences the grumbling old people, and who kindles fires of new energy and gaiety in the hearts of the young. A charming figure is this Consuelo, but it seems to be somewhat lacking in clearness in the operatic version. Indeed, the other characters, too, lose somewhat in fidelity and vivacity, owing to the omission of certain details. In short, if "Anima Allegra" as a comedy succeeded in hiding, under the quality and brilliancy of its details and episodes, its artificiality and mannerisms, as a libretto it lays bare its defects.

Vittadini's opera shows the composer to be a trained musician with good taste; many scenes have been planned

and executed with undeniably happy musical ability. The finales, for instance, have been most skilfully treated, and undoubtedly reveal to us a theatrical composer. The orchestration is elegant and agreeable; the scenes full of color in the second act, which is almost entirely given up to the dances and noise of a gipsy feast, are treated with a light and brilliant instrumentation, decked out with graceful and fascinating things.

LITTLE SINCERITY.

But certainly the defects of the libretto have also affected the music; this, too, is artificial and mannered—a music which makes use of commonplace idioms, possessing all the permanent features of a cliché. The musical poesy of the work (when we find it, as we do, for instance, in the finales of each act) remains on the surface; there never is passion in the musical language. There is, rather, an idyll, literary enough, which has not succeeded in translating itself into original accents of sincerity. Vittadini (we may affirm this with no fear of a denial) has continually kept before his mind, not the realization of one of his visions of musical comedy, but of a certain scenic musical apparatus which he knew would please the public; and from among the most conspicuous models he has chosen Puccini's "La Bohème" and "La via della finestra," by Zandonai.

Besides the fairly frequent allusions to special passages in these two operas, there is in "Anima Allegra" a general construction, a manner of treating the voices and of attaining certain instrumental and vocal effects which carries us back directly to Puccini in his best days and to Zandonai's latest works. And this is the principal defect in the work—the want of individuality, all the more serious inasmuch as we did not expect it from a musician who, although young, is not a beginner in composition and whom we hoped to see leaving the drama and giving us a musical comedy—that is, according to what most people expect, something like a glorified operetta of the type of Lehár's latest efforts—pleasing and Italian in design.

If he has not succeeded in doing this with "Anima Allegra," we hope that Franco Vittadini will in future reject all the memories of whatever has been written up to now and that he will, in his country home at Pavia, find the pure fount of a language which shall be his very own and sincere.

The success of "Anima Allegra" was most flattering, and as the opera, after all, is agreeable to listen to, a good number of performances may be foreseen both in Italy and abroad. The Roman performance was vivacious and harmonic. Among the best of the performers we remember Gilda della Rizza (Consuelo), Antonio Cortis (Pedro), Anna Gramigna (Doña Sacramento) and Luigi Nardi (Lucio).

TWO GIFTS, AMOUNTING IN ALL TO \$15,000 ARE PRESENTED TO NEW ENGLAND CONSERVATORY

Announcement Is Made at the Annual Commencement Concert of the Receipt of \$5,000 from Samuel Endicott for Special Needs and \$10,000 from M. Ida Converse for Two Major Scholarships—Guy Maier Leaves Hospital—"Pops" Flourish Despite Heat Wave—What's Wrong with American Voice Students? Asks Isidore Braggiotti

Boston, Mass., June 25, 1921.—Two important gifts to the New England Conservatory of Music were announced by Wallace Goodrich, dean of the faculty, at the close of the commencement concert in Jordan Hall, Tuesday afternoon, June 21. One, which had previously been reported in the Conservatory Bulletin, was of \$5,000, given by Samuel Endicott, of the faculty, in memory of his father, Henry B. Endicott, of the board of trustees, the income to be used for special needs of the conservatory orchestra. The other, which had not previously been made public, was of \$10,000, from M. Ida Converse, the income to be used to create two major scholarships in the school.

Announcement was also made of assignment of scholarships for the school year 1921-22 as follows: Carl Berman scholarship, Jesus M. Sanroma; Walter H. Langshaw scholarship, divided between Lillian Andrews and Hildred Polley; first Converse scholarship, divided between Elizabeth Bingham and Zenobia Rickman; second Converse scholarship, Owen Hewitt; third Converse scholarship, Etta Flanders; first Evans scholarship, Eleanor Furminger and Mary E. Madden; second Evans scholarship, Charles Stratton; third Evans scholarship, Norma Jean Erdmann and Julia Blankenship; fourth Evans scholarship, Katharine Pelesarki and Antoinette Perner; fifth Evans scholarship, Lucille Quimby English and George Brown; first Fannie French scholarship, Madeleine J. Conant and Marion Dyer; second Fannie French scholarship, Minor A. Beal and Charles Touchette.

Officers of the Alumni Association of the New England Conservatory of Music have been elected as follows: President, Charles Dennee; first vice-president, Mrs. Belle Bacon Bond; second vice-president, Walter J. Kugler; recording secretary, Bertha Graves; corresponding secretary, Minnie B. Fox; financial secretary, Homer C. Humphrey; treasurer, Alfred DeVoto; auditor, Henry M. Dunham; directors (for three years), Edwin L. Gardiner, Julius Chaffoff, Mildred Cloak, Annie May Cook.

The annual reunion of the association was held in Recital Hall, Monday evening. A brief musical program, contributed by Charles Bennett, baritone, of the faculty, and Walter Hansen, '21, pianist, winner of the Mason & Hamlin prize, was followed by general dancing.

NEW ENGLAND CONSERVATORY NOTES.

Scenes in 1940 at the Conservatory of Music, Neuritis, Russia, made up most of the program of the class day exercises of the senior class of the New England Conservatory of Music in Jordan Hall, Monday afternoon, June 20.

The prologue took place in 1922 in an uptown restaurant familiar to music students, in which a group of graduates, composed of Katharine Heibel, Etta Churchill, Marie Audet, Anne Bennett and Raymond Schoewe, received an invitation from M. Lunaticsky, Russian commissioner of education, to make up a faculty in a music school of the newly planned town of Neuritis. The other episodes were dated twenty years hence in Russia, giving an opening for the class prophecy, read by Eleanor Boardman, and various musical and vaudeville numbers with a Russian stage setting.

The first of these features was a Russian dance, presented by Roberta Harveyowsky, Teresa Serbiansky and Louise Johnsonesky.

With Marie Audesky, formerly of Salem and vice-president of the class as instructorowsky, the following pupils gave an exhibition of modern piano playing as taught at Neuritis: Ethel Priorowska, Frances Davistisky,

Frances Andersonoloff, Bryan Sturmivitch, Marie Faisonovitchsky and Beatrice Lewiska.

The violin department similarly gave an exhibition with Raymond Schoeweki Chaderewski as directorowsky, and with these talented pupils: Natalie Shuteboomsy, Stuart Hoppinjumpsy, George Cellovitch and Edward Bianoloff.

In a more serious or occidental vein Dolores Lichauco, a member of the class from the Philippine Islands, sang songs in Spanish—"Saona" and "A Dream of Old Madrid." An Italian trio was rendered by Naomi Randall, Edna Brooks and Madeline Bridges, and a "Chinese Fantasy in Two Bits," by Louise Watson, Evelyn Bickel, Dorothy



ISIDORE BRAGGIOTTI.

Cresswell, Cecile Mayer, Theresa Serbian, Anne Bonnett and Dorothy Cudy.

Some songskies were done by Norma Jean Erdmann, Mary Terrell, Eleanor Keith, Helen Hare and Marie Audet, a Dutch dansky was danced by Roberta Harveyowsky and Myra Blakerinska, and the class in unison sang an effective ditty that was entitled "Oh Myski, Oh Meski, Oh Youski."

The performances of the afternoon ended with the singing of the '21 class song, the words by Monica Tyler, of Boise, Ida., for which music was specially written by Frederick S. Converse, of the conservatory faculty.

"Conservatory Night" at the "Pops" took place Monday evening, June 20. The commencement concert and graduating exercises in Jordan Hall, Tuesday afternoon, were followed by an informal reception under the management of the Conservatory Club.

GUY MAIER LEAVES HOSPITAL.

Guy Maier, admirable pianist and member of the two-piano team of Maier and Pattison, left the Boston City

Ravinia Season Opens Brilliantly

(By Telegraph.)

Ravinia season opened Saturday night with "The Barber of Seville." Audience of eight thousand broke every record. Triumph for President Eckstein and his wonderful company. Macbeth, Stracciarri, Hackett, Trevisan, Rothier scored heavily. Sunday night double bill, "Iana Varaisse" and "Thais," brought an audience of equal size. Alice Gentle made hit as Anita. Full review next week.

(Signed) RENE DEVRIES.

Hospital, Friday, June 24, and will spend the next six weeks recuperating in Fall River. His time from August 1 will be devoted to the preparation of next season's work. Mr. Maier is heavily booked both as a solo pianist and for two-piano performances in combination with Mr. Pattison.

"POPS" FLOURISH DESPITE HEAT WAVE.

The hot weather of last week did not reduce the numbers or enthusiasm of the throngs that flock to Symphony Hall nightly for the "Pop" concerts under Agide Jacchia. Mr. Jacchia's masterful leadership and great skill as program builder, together with the excellent orchestra of symphony musicians at his disposal, contribute to the extraordinary success that this admirable institution continues to enjoy.

"WHAT'S WRONG?" ASKS ISIDORE BRAGGIOTTI.

In a recent interview we had with the celebrated Florentine singing master, Isidore Braggiotti, who is at present teaching in Boston, Mass., the maestro said to us:

"Until I came to America a year ago last November, I had been unable to understand why so many American men and women possessed such beautiful voices and yet so very few took any very prominent parts amidst the great singers of the day, especially in grand opera. There are a large number of excellent conservatories of music in the United States, and in these conservatories a conspicuous number of conscientious, clever singing teachers. Outside of the conservatories there are whole armies of singing teachers, both male and female, advertising all sorts of wonderful accomplishments such as 'bel canto,' 'voice placing,' 'breath control,' 'vocal diction,' 'style,' 'repertory,' etc., and yet if one wants to produce an opera in the United States, there are hardly a handful of American singers available for the work, and the managers of these opera companies are obliged to resort to foreign elements to be able to carry the performances through.

"One can say without exaggeration that there are from 50,000 to 100,000 students of the voice taking lessons every day, and yet, when it comes to producing any voices to sing in important musical performances, and more especially in opera, none of these students are capable of undertaking the 'job.' Why is this? What is the matter? Is there anything wrong about the instruction or is there anything wrong with the conservatories or singing teachers?"

"Since I have been in America dozens and dozens of vocal students and singers have been to me for advice, many of them having studied singing in this country from five to twelve years, and are yet unable to receive an engagement from any of the 'impresarios' or managers of first class opera companies or concert companies operating in America. Among these various singers I have heard some perfectly superb voices, accompanied by enormous talent and great musicianship, musical taste and style. What did I find was 'out' or wanting in their voices? First of all, in all cases, a complete absence of knowledge of the 'head voice.' None of them could sing me a good, free, natural and correctly placed head tone. Secondly, in nearly all cases the voices were not 'sostenuto'—they did not 'flow,' but the emissions were jerky, with bad attacks, short breath and an unavoidable dwindling away of the tone on the end of every phrase. Thirdly, few voices had carrying power or were 'out in the room.'

"These are the three most important assets that are needed for every voice that intends to succeed in a singer. Without these assets there is no use for any singer to continue to believe that he or she will ever take a place among the accepted singers of the day."

The writer asked Maestro Braggiotti if these three assets were taught to any students of the voice here in America or in Europe, and he replied:

"Of course, these three assets are taught in Europe and are also taught here in America. I make a specialty of these points in my own teaching, because of the keen realization that they are indispensable to a thorough grounding in vocal method."

J. C.

Nichols Gives Comic Opera

June 17 the Trinity Methodist Choir of Newburgh, under the direction of John W. Nichols, tenor, of New York City, staged a very successful production of Gilbert and Sullivan's "The Trial by Jury" before a large and enthusiastic audience. The chorus of over one hundred voices entered into the spirit of the operetta, and gave a very realistic representation of their part, singing with good quality of tone and great precision. The solo parts were taken by members of the choir: Will Hill, baritone (judge); Merle Peattie, soprano (plaintiff); Sydney Click, tenor (defendant); John W. Nichols, tenor (counsel); A. H. Knapp, baritone (usher), and Frank Henning, bass (foreman of the jury). Mrs. C. K. Chatterton, organist of the church, was a most efficient accompanist.

Preceding the operetta a miscellaneous concert of vocal numbers, in costume, was given. Those taking part were: Edith Underhill, soprano, of Vassar College; Mrs. C. E. Repp, soprano; Jessie Covert, alto, of Newburgh, and John W. Nichols, tenor, of New York.

Pavlova Booked for the Coast

S. Hurok, head of the S. Hurok's Musical Bureau, now traveling across the country in behalf of the Pavlova Ballet tour next season, announces that he has closed with L. E. Behymer and S. A. Oppenheimer of Los Angeles and San Francisco respectively, whereby the latter two will present the dancer and her company for engagements lasting three and a half weeks on the coast during the month of January.



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EDITORIAL COMMENT

"One Must Go Back to the Best Days of Marcella Sembrich for Her Equal."

—*St. Paul Dispatch, May 11, 1921*

A delightful artist!

—*Detroit Free Press*

Few vocalists of the present day have such command of their voices as she displayed last evening.

—*Detroit Times*

Her voice is a very beautiful one, of wide range and equal quality, warm and full.

—*Pittsburgh Gazette-Times*

Charming personality—voice of singular purity—delightful tone color, and perfection of technique.

—*Philadelphia Inquirer*

Something rare and precious in the realm of music was heard when Mabel Garrison, whose voice is by far the loveliest heard in Dallas this season, sang to a large audience.

—*Dallas Dispatch*

Something to be long remembered for its vibrant and truly luminous quality.

—*Springfield Union*

It is quite a compliment to a singer when her voice and personality stand up in the mind of her audience beside the towering figure of a man who wrote the song.

—*Detroit News*

An excellent interpreter of modern Russian music, a marvel in that direction, considering that she is an American.

—*Cleveland News*

A voice divine! The thrilling high notes carried with them an overtone and richness that few voices, even of the greatest singers, can command.

—*St. Paul Pioneer Press*



HERE

AND

THERE

WITH

Her art is so finished, so true and so complete, as to be entirely unobtrusive. Altogether, a notable recital; the best given to the citizens by the City Board.

—*Indianapolis Star*

Rarely has an artist visited here who at first glance evoked more enthusiastic approval. As the evening passed, the degree increased, until at the close there was feeling akin to love for one who ever and anon will be assured a heartfelt welcome when she returns.

—*Memphis News-Scimitar*

She has neither the over-dramatic tendencies nor worn notes of the average operatic star, and combines the finish of dramatic experience with a natural freshness of voice that is rare among concert singers.

—*Savannah Press*

When she sang "The Nightingale," her triumph was complete. It seemed to offer almost a challenge to the audience, so daring was it and so perfect in accomplishment.

—*Savannah Morning News*

There is one thing all can agree on, and that is that she is a thoroughly satisfactory concert singer.

—*Pittsburgh Sun*

The American singer is as easy to listen to as she is to look at, and made us more willing than ever to have her come back to us.

—*Detroit Journal*

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THE FIRST MUNICIPAL OPERA IN AMERICA—A ST. LOUIS IDEA

Success of This Gigantic Enterprise Has Awakened New Civic Interest—Since Its Inception the Undertaking Has Brought Financial Profits—This Summer's Season to Be Greater Than Ever with Popular Offerings and Favorite Stars

St. Louis, Mo., June 14, 1921.—Historically the birth of the municipal opera idea dates to the community presentation of the "Pageant and Masque of St. Louis," written by Percy Mackaye for the centenary of the incorporation of the city, and the subsequent stimulus to civic enthusiasm and pride which it gave. The slogan, "Work together, play together," became fixed in the minds of those men with sufficient foresight and imagination to realize the needs of the community. Legend has it that after the performance of the "Pageant and Masque" three men, of whom Nelson Cunliff was one, were walking in Forest Park in St. Louis, and, coming to the crest of a sloping hill which formed a natural amphitheater, were immediately struck with the natural possibilities of the place. Mr. Cunliff voiced a dream that here might be erected a permanent open air theater which would give the citizens the perennial pleasure which was so beautifully manifest in the performance of the "Masque."

Mr. Cunliff, trained in the engineering school of Washington University, and well acquainted with Forest Park through world's fair work and the duties incumbent upon a park commissioner, proceeded with his plans and quietly interested a large group of civic minded citizens in the project. Few who were in contact with him failed to grasp the possibilities of the project, and his first associates in giving unstinted time and energy and money to the plan in its early days laid the foundations for its later success.

The St. Louis Board of Aldermen passed a special ordinance authorizing the use of the location for the benefit and enjoyment of the people of St. Louis. The money collected from admission fees was to be used exclusively for maintenance, enlargement and development of the Municipal Open Air Theater, with the proviso that one-fifth of the seats, some 1,600, were to be forever open to those people who could not afford the lowest admission fee of twenty-five cents. Hon. Henry Kiel, Mayor of St. Louis, was one of the first to recognize the greatness of Mr. Cunliff's plans, and gave the project his support and aid, generously lining up the aldermen in favor of the ordinance. A number of socially and financially prominent St. Louisans accepted positions as members of an advisory board, and, together with a number of guarantors, these take care that the enterprise always has sufficient funds with which to begin the season.

The unique thing about the St. Louis Municipal Opera Association is the fact that it has returned to the guarantors every cent subscribed! This is the first enterprise of a musical nature of such a tremendous scope not sponsored by professional impresarios which yields a profit instead of the customary deficit. Sarah Wolf, who has been the executive secretary of the association since its inception, reports that requests for guaranty funds are never met with a refusal by business men in the city, and that return post brings checks from ninety per cent. of those approached on the subject.

The Municipal Open Air Theater was opened on June 5, 1916, with an all-star production of "As You Like It," with Margaret Anglin, Robert B. Mantell and Frederick Lewis in the principal roles. The great success of the first performance vindicated the fondest expectations of the sponsors of the movement, and the enthusiasm of St. Louisans at the success of their venture was boundless. The amphitheater was enlarged and improved. The entire supporting structure of wooden skeleton work was replaced by permanent concrete foundations. The stage was enlarged until it could accommodate 2,000 actors with ease. Permanent buildings for dressing rooms and properties were built behind the stage, which has a lovely background of trees and is flanked by two tremendous oak trees that form a natural proscenium arch. Later improvements took the form of shelters for inclement weather and towers for the lighting apparatus, which formerly had been hidden in the tops of tall trees to the side of the amphitheater. The entire venture was carried on with tremendous enthusiasm, and no efforts were spared to make St. Louis' Open Air Theater both complete and beautiful. The first season, in 1919, lasted some six weeks, and was attended by 86,000 spectators, owing to a siege of inclement weather. The second season, of 1920, lasted eight weeks, was attended by 157,903 spectators, and ended with the Theater Association showing a profit of several thousand dollars.

This year's season also is planned for eight weeks; local talent will be used to a great extent in the chorus and secondary roles, while professional players have been engaged for the principal roles. Frank Moulan will head the company for the summer. Humbird Duffy, tenor; Katherine Galloway, prima donna; Theda Nickells, comedienne; Mildred Rogers, contralto; James Stevens, baritone; Charles Galagher, bass, and Harry Hermen, comedian, will be the other principals. The productions staff is in charge of Fred A. Bishop, and Frank Mandeville is the musical director, leading the orchestra of some fifty, mostly members of the St. Louis Symphony Orchestra. Ralph Nicholls as stage manager and Williams Parsons, chorus director, have been reengaged already.

The repertory announced for this summer is: "The Chocolate Soldier," "Fra Diavolo," Victor Herbert's "The For-

"Miss Peterson again maintained her position as one of the most popular soloists who comes this way."

—Archie Bell, *Detroit News-Tribune*.



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tune Teller" and "San Toy." Milloeker's "Beggar Student," Gilbert and Sullivan's operetta, "Pirates of Penzance," Planquette's "Chimes of Normandy," and Kalman's "Sari." A. S. W.

Margaret Cantrell's Success as Composer

It is not often that a young composer's first song reaches many well known people, but Margaret Cantrell, the composer of "Lonely," has had an exceptional experience with her little song. Ada Tyrone has been singing it everywhere, and recently meeting Miss Cantrell, who is a contralto of no mean attainments herself, Miss Tyrone suggested she would like very much to have Miss Cantrell accompany her in this song at her concert with the People's Liberty Chorus on a recent Thursday night. The audience seemed to like the number and insisted on a repeat. Miss Tyrone graciously suggested that instead of singing it over herself that, as Miss Cantrell had accompanied her, the audience might like to hear it sung by the composer. In spite of her surprise, Miss Cantrell managed to keep her voice steady and sang it with the result that the applause was even greater than before.

The following night, at the opening of the new Loew Theater in Bay Ridge, Hope Hamilton, the well known picture star, appeared in person, and decided that, to prove

her versatility, she would sing a song. The song she selected was "Lonely," and she, too, had the composer at the piano.

Miss Cantrell is a native of southern Illinois, and it is quite surprising to see how that entire section of that state has rallied to her support. Every newspaper within a radius of a hundred miles of her home town, whether it ever has had a music column or not before, has devoted from one to ten paragraphs to a review of the song and something about its composer. The publishers, M. Witmark & Sons, are being inundated with requests for it from papers in that part of the state. Miss Cantrell is in New York, studying both composition and voice, and judging by the success of her first song, it will not be long before she is well known everywhere as a composer, and those who have heard her sing feel that she is going to be equally as well known as an interpreter of other people's songs.

LEO BONNELL POMEROY

PLAYS ORGAN DEDICATION

PROGRAM IN SHREVEPORT

Shreveport, La., May 30, 1921.—The recent organ recital given by Leo Bonnell Pomeroy, organist and choirmaster of St. Mark's Episcopal Church, thoroughly demonstrated the fact that Shreveport is extremely fortunate in being able to claim as a resident artist a concert organist and musician of Mr. Pomeroy's attainments. This recital, the first in a series of eight concerts which Mr. Pomeroy will give during the spring and summer, celebrated the dedication of the new organ recently installed in St. Mark's, and brought forth a large audience.

Mr. Pomeroy came to Shreveport over a year ago from Austin, Texas, where as organist and choirmaster of St. David's Episcopal Church, as well as municipal organist for the city, he was a valuable asset to the musical life of Austin. Several years of European study with Guilman has given Mr. Pomeroy the grace and fluency of the French school, while his work under Middleschulte lends to his interpretations of Bach the added interest of unimpeachable tradition. As an executant Mr. Pomeroy possesses a most satisfying clarity of finger work, while his pedaling is wonderfully accurate and fleet. His interpretations display a lofty musical conception and sane insight. His offerings at this recital included the Bach D minor toccata and fugue; a "Spring Song," by Macfarlane; the sonata No. 1 of Guilman, in which Mr. Pomeroy had opportunity to demonstrate his virtuosity on the pedals; several smaller numbers by Hollins, Yon, Bartlett, and Lemare, and concluding with the Archer arrangement of Gounod's "Marche Cortège" from "La Reine de Saba." The "Arpa Notturna," by Yon, heard here for the first time, created a marked impression and served to display the exquisite quality of the harp stop of the new organ. Mr. Pomeroy was assisted by Olivia Allan, soprano, a Shreveport artist who has been studying for the past year in New York to excellent advantage with Mario Curci, her voice of clear lyric quality and purity of intonation showing to excellent advantage in her offering, the recitative and aria "I Will Extol Thee, O God," from "Eli" by Costa.

In addition to his regular series of organ recitals, Mr. Pomeroy and the choir of St. Mark's are giving a number of Sunday evening sacred concerts in Shreveport and nearby towns, presenting programs of a high order of merit which are awakening widespread interest in music of this nature, both in Shreveport and vicinity.

W. W. T.

Frieda Peycke Giving Musical Readings

Frieda Peycke, the composer of Los Angeles, has been in New York for several months appearing in recital, teaching and studying the art of interpretation with David Bispham and Nelson Illingworth. Miss Peycke is an exponent of musical readings, and has set numerous poems of greatly varying character to music for her use in this work. She plays her own accompaniments on the piano, and to these accompaniments recites the various poems. Harold Flammer has accepted five of her musical readings for publication. Miss Peycke and the two students she brought with her from the Coast—one from Pasadena and the other from Seattle—will leave New York for the West on July 2.

Estelle Gray-Lhevinne Makes Long Auto Trip

On June 12 Estelle Gray-Lhevinne, her little son and maid left Alameda, Cal., in their touring car to meet Mischa Lhevinne, who was rounding up some concert dates in Ohio. The trip was over a thousand miles—the first long drive that Mrs. Lhevinne made.



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MISHEL PIASTRO
Violinist

(Chickering Piano)



ALFRED MIROVITCH
Pianist

(Chickering Piano)



Photo by Apeda

JOSEF ROSENBLATT
Tenor-Cantor

(Knabe Piano)

S. HUOK'S MUSICAL BUREAU, 47 W. 42nd St., N. Y.

NEW ENGLAND REPRESENTATIVE

MRS. CAROLYN KAHARL

169 Tremont Street, Boston, Mass.

BERLIN

(Continued from page 7)

program of standard works his playing evinced considerable technical skill and a remarkable musical temperament.

PRE-AMERICA FAREWELLS.

Before starting on his American tour, Bronislaw Huberman gave his farewell concert before the usual crowded house, displaying the fascinating traits of his finished art with as great a freedom as ever. Besides the well known repertory numbers of Bach, Paganini, and Lalo, Huberman presented Berlin with a novelty in the shape of Vincent d'Indy's violin sonata, op. 59, which no doubt he will also take to America as a special attraction. In this composition the French master combines his customary clearness of form with a peculiar elegance of style and diction, about which is wafted the perfume of harmony "à la Debussy." All these valuable ingredients taken together make this sonata quite an interesting and fascinating composition, which is considerably more than can be said of most of the new works presented to the public nowadays. Whether d'Indy's sonata attains the level of really great music, however, is another question altogether, and one which the writer will leave to his American colleagues to decide.

Another artist whom America is soon to hear, Claire Dux, gave her so-called farewell concert, but so great was the enthusiasm and so numerous the audience that she decided to say farewell again, and another concert has been arranged for the near future. After that—finis for good. Not only the Berlin opera but also the musical public have been the losers, for an artist of her charm and abilities is irreplaceable. Even when she acted as box-office magnet of a leading operetta theater, she gave pleasure to thousands, but her song and aria recitals were the delight of musical Berlin. Her last concert once more showed the singular popularity which this sweet voiced vocalist enjoys.

Another final aria and duet recital which filled every seat at the Philharmonic was that given by Robert Hutt, tenor, and Schlusnuss, the famous baritone, both of the Berlin opera. Both these singers are endowed with excellent voices, with vocal culture and musical sentiment. They both belong to the new school of German singers who are turning away from the oneness which the Wagner style has encouraged for such a long time, to the detriment of vocal art. They demonstrate anew that the classical Italian school of singing is still maintaining its superiority as regards beauty of tone and ease of production, and that the Italian principles, with certain modifications, can also be adapted to other languages. A new generation of singers has grown up in Germany which is finding its way back to the pure sources of vocal art and

is raising the general niveau of singing considerably from the low water mark to which it sank in the day of the exaggerated Wagner glorification.

A SCHOOL MUSIC CONGRESS.

One of the most important pedagogical events of the season was the recent "Schulwoche," a week devoted to the discussion of all the various problems connected with the topic, "Music in the Public Schools." A large assembly of music teachers from all parts of Germany took active part in the congress, which was organized by the Central Institute for Education, in close connection with the "Kultusministerium" (that part of the German National government which deals with all questions pertaining to education, schools, art, and science).

The transactions were of great interest in showing the importance attached nowadays to the musical education of school children, and the variety of clever methods employed in order to obtain the desired results. A number of lectures were held, of which one of the most interesting was that of Professor Hermann Abert of Leipzig University, on "The Position of Musical Instruction in the School." Still more instructive were the practical demonstrations which showed the efficiency of the different methods, each of which was explained and practically illustrated by actual lessons given to classes of school children. The general excellence of the results obtained lead to the view that the choice of the one or the other method is not of prime importance. Most of the methods lead to the same goal provided that the pupils were entrusted to a teacher of personality, imbued with the spirit of music, and in thorough sympathy with those under his care.

Some of the systems try to awaken the musical feeling by means of the rhythmic-gymnastic method, as Jacques-Dalcroze has developed it; others use the vocal method, putting either the "singing tone," the word, or the expressive musical sound in the foreground. The result of the conference was that it produced a certain unity among the teachers, demonstrating the different methods of instruction and enumerating clearly the problems that still remain to be solved. What is worth still more, perhaps, is the assurance that music is being given still more attention in the educational system and, considering the cultural power of German music all over the world, this systematic ploughing of the actual ground on which music grows must be regarded as a symptom of no little importance to the development of German music.

CÉSAR SAERCHINGER.

Penn's "Smilin' Through" Makes Another Record

The annual convention of artists connected with the Redpath Chautauqua was held recently in Washington, D. C. At this particular convention were present the musical companies from the eastern and some of the mid-western circuits—in all about twenty-two of the musical companies were present. The personnel of these companies comprises an unusually gifted aggregation of clever people. The proceedings at Washington revealed, among other interesting things, the chalking up of a new record by that famous little song of Arthur A. Penn, "Smilin' Through." Of the companies going out, every single one had selected this song for its program. So significant was this unanimous choice deemed, that the head of the Redpath lecturing bureau, in his address to the assembled artists, made conspicuous references to it. He was specially glad to note that this song had been chosen for every program, he said, as its title, "Smilin' Through," adequately and eloquently summed up the spirit underlying the Chautauqua idea as well as animated the artists who carried it out. Probably no more emphatic tribute to the popularity of a modern song has ever been paid than this singular—or rather, let us say, plural—endorsement of Penn's song.

Koshetz Engaged for Chicago Opera

Nina Koshetz, the Russian soprano, has been engaged to appear with the Chicago Opera next season. She will sing, among other parts, leading roles in Serge Prokofiev's "Love of the Three Oranges" and Rimsky-Korsakoff's "The Snow Maiden," both of which are being given for the first time by the organization.

In Russia, Mme. Koshetz has appeared in some thirty operas, including "Eugene Onegin," "Pique Dame," "The Demon," "The Czar's Bride," as well as "La Juive," "Lohengrin," "Faust," "Aida," "Tosca" and "Bohème." She was

born in Moscow, December 29, 1892, the daughter of Paul Koshetz, a tenor, and made her debut as Tatiana in Tchaikovsky's opera there. After her student days in the Moscow Conservatory, she was married to Alexander Schubert, at that time a wealthy painter. They have a daughter, Marina, whose name is also that of the Princess in Moussorgsky's "Boris Godounoff."

This summer Mme. Koshetz is at the Ziegler villa in Water Witch, N. J., where she is hard at work preparing her roles for the opera next winter and assembling recital programs of the unusual songs that made her appearances last winter always of such an interesting nature. Among her appearances next season outside of her operatic engagement, she will be soloist with the Detroit Symphony Orchestra, the Cleveland Symphony Orchestra, the Boston Symphony Orchestra and the Philadelphia Symphony Orchestra in Washington.

Music Extension in Piano Pedagogy

The idea of extension work is not new in the field of education. But the extension idea admits of great variety in its application. Some five or six years ago the music publishing house of Clayton F. Summy Company, Chicago, made a new application of the extension idea. This firm believed that one of the functions of a house which published educational music was to put into the hands of those who were removed from the sources of inspiration some of the methods of modern pedagogy. The object, of course, was twofold; the basis was cooperative.

The line of argument was as follows: If only the average young teacher of piano could be led to sense the pedagogical possibilities in a piece of educational music, and at the same time receive some helpful, definite method for this piece in order to attain certain pedagogical points, what a benefit it would be, not only in raising the standard of music teaching, but also in helping to maintain a high standard of publishing.

This strong conviction gave birth to the idea of the Summy Study Service Sheet. The plan was to publish a little eight page leaflet four times during the teaching year and to send it to all teachers of piano free upon request. The plan materialized and succeeded. Each year four numbers were published. In order to make this Study Service as valuable and concrete as possible, educational works and teaching pieces of all grades—classic and modern—were commented upon in detail with reference to their usefulness for various teaching purposes, using these musical examples as illustrations of teaching ideas or mediums for the statement of accepted pedagogical principles.

Some twelve numbers were published, and as soon as the value of the Sheet became known, the requests for the Free Study Service poured in by the thousands. These numbers discussed such teaching subjects as musical analysis, harmony, musical form, phrasing, pedaling, interpretation and memorizing. And each subject was always approached from the standpoint of suggesting some tested method of teaching the pupil "how to study" in order to attain that creative initiative which leads to real educational growth.

During the last year the editor has installed a change of policy calculated to broaden the scope of the Study Service and add to the value of this now popular leaflet. The plan was brought to the attention of several well known educators and a request made for their cooperation. This was readily granted, the result being that from now on each number will express one definite teaching idea—tried and tested—in the practical experience of a successful teacher. Thus, in the three numbers which have been published under this new plan, the results—judging from the expressions of commendation received—were far beyond the firm's expectations.

To give an idea of this new plan: Suppose that No. 13 discussed certain teaching ideas of Walter Spry on the subject of the new technic. No. 14 gave Louise Robyn's pedagogical ideas on sight reading. No. 15 treated that subtle and evasive problem of teaching rhythm, by Julia Lois Caruthers.

The original plan of the Sheet is continued, the front page being still devoted to a brief editorial, which aims to make a succinct and orderly statement of the main pedagogical subject of the number, while the succeeding pages discuss in detail the principles stated, using as illustrations the various musical numbers.

This has been the plan, and cooperation has been the basis of the idea, with the end in view of establishing a better fusion between the music teacher and the music publisher. It is the firm's belief that wherever one lends his candle to light the candle of another, the result is always more light in the world for all.

Ratan Devi to Return in the Fall

Ratan Devi, whose recitals of East Indian Ragas and folk songs created favorable comment when she appeared in America in 1916 and 1917, is planning to return to America in November or December, according to an announcement made by her manager, James B. Pond. According to cables just received, Ratan Devi will not confine herself strictly to East Indian music, but will give recitals in costume of songs of other peoples, her East Indian music being but one part of a very large and unusual repertory of native folk music.

Concert at Public School No. 64

A concert and rally was held under the direction of Public School No. 64, Alumni Association, on June 18, in the school auditorium. Those appearing on the program included Caroline Pulliam, soprano; D. Wight Coy, pianist; Hazel Silver, soprano; Helen Crandall, pianist; Dorothy George, contralto; Beatrice Cast, Willie Cameron, Kathryn Kerin, Ruth Carlmark, Nina Martine, Ann Tindale and Andrew Clemmer. Martin Remnek was the concert director.

William Gustafson to Marry

William Gustafson, the young American bass of the Metropolitan Opera Company, will be married on July 11 to Mary Wells Capewell, of Boston, Mass. Miss Capewell is well known as the accompanist for Marie Sundelius. The young couple will reside in Yonkers, N. Y.



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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN
Director of Music in the Public Schools of New York City

A YEAR'S PROGRESS IN SCHOOL MUSIC

Some of the High Points of Interest in Connection with School Music Development

It is a difficult thing to give a résumé of the progress which has been made in school music during the past year. During this period, perhaps more than any other, much constructive work has been accomplished. The attitude of the national government toward music education has been one of helpful coöperation, and very definite plans have been formulated for the perpetuation of this work in concrete pedagogical form.

The most hopeful accomplishment is the fact that there is hardly a school system in the country today that does not include music as a required subject. The progress along these lines has been, however, mainly in the elementary grades. The same advance has not been consistently kept up in the high school department. There is a reason for this, namely, the emphasis laid on vocation training, and the desire to reduce the high school course from four to three years. When a condition like this exists it is natural that the cultural subjects must be crowded out. Music, however, has been able to more than hold its own. The advance in the teaching of music appreciation in the grades as well as in the high school has been the outstanding feature of the year's education in music. We shall not discuss here the means or methods of presenting this subject, but it is sufficient to say that the number of phonographs, player pianos and reproducing pianos purchased by the schools is ample testimonial on the part of the educational authorities of their desire to give substantial support to the development of music. The subject of appreciation is no longer taught in a haphazard way, but by means of a well graded course of study, carefully delineating not only the historical development of the subject, but a real appreciation of the child mind, and the power of this mind to absorb that portion of music which best fits him for a broader conception of the mission of music in life.

THE NATIONAL CONFERENCE.

At the meeting of the National Conference of Music Supervisors, held in St. Joseph, Mo., the most important accomplishment was the publishing of a standardized course in music for all elementary schools throughout the country. At some future date the *MUSICAL COURIER* will discuss this course of study from the standpoint of its relationship and adaptation to school systems generally, but it is sufficient to note here that it is a fine conception of what has been sorely needed for many years. The larger cities, particularly those having what is commonly called an open textbook list, were forced by necessity to formulate their own course of study for the elementary grades and the high schools. In the smaller towns where only one set of textbooks was used, it was a simple matter for the grade teachers to follow faithfully a manual method made by the publishing companies to accompany a series of textbooks.

There is no doubt that the same result was accomplished in the end, but the fact remained that in certain localities where the subject was properly supervised and was allotted a reasonable amount of time, good results were obtained, but in other localities where supervision was insufficient and the subject received little attention, just the opposite condition existed. It is a real step in advance to realize that now such a standardized course of study, approved and accepted by the leading supervisors of music throughout the country, is available for all school systems which are really serious in their purpose.

THE EASTERN MUSIC SUPERVISORS' CONFERENCE.

The outstanding point of the meeting of the Eastern Music Supervisors' Conference, held in Boston, was the discussion of the necessity for a real serious pedagogical training for all supervisors of school music. No one can question the value of this preparation. We have discussed in full during the past year the many advantages held by the expert teacher versus the one who merely has training in methods of teaching school music. The latter training placed so many unnatural restrictions on the supervisor that frequently she had difficulty in impressing the experienced grade teacher with the fact that she was competent to teach her own subject. It is true that as the years go on more insistence will be made on this pedagogical training, and the school year of 1920-1921 has accomplished much in the line of progressive direction.

INSTRUMENTAL INSTRUCTION.

For several years prior to the world war a great deal of constructive work was done along the lines of teaching instrumental music in the schools. From 1917 to 1920 the work suffered a setback because post-war conditions placed such financial straits on school systems that most of them were unable to finance the movement. Now that instruments are cheaper and it is possible for boards of education and individual pupils to purchase instruments within reasonable cost, the activity has assumed very definite proportions.

The incorporation of instrument instruction both in elementary and high schools during school hours as well as after hours, and the giving of credit toward graduation, to the pupils satisfactorily qualified, has added great impetus to the work. Previous to this arrangement high school pupils found it particularly difficult to keep up the practice of instruments, because all the work had to be done after school hours, and it meant that if they conscientiously did their lessons they had no moments of recreation—a distressing condition for the physical welfare of a nation. We are all looking hopefully forward to the time when the recognition of music shall have progressed to the point where a child may elect any particular music subject in lieu of what are now known as academic subjects.

CIVIC COÖPERATION.

It is through the channel of civic coöperation that school music has perhaps gained its greatest notoriety. Through-

out the country, at almost every music festival which has been held, a chorus of school children has participated along with the adult chorus. Music journals and newspapers generally have been willing to give considerable space and unstinted praise to the fine work which has been accomplished, and we predict that no music festival in the future will be complete without the coöperation of the school children. It is there that the seed is planted, and it is from that effort that the results must be counted. This type of public recognition will do more to promote the interest of music than almost any other agency.

THE FUTURE.

When music has taken its proper place in the educational scheme of our country, we shall again be forced to regulate our standards to the demands of an interested public. This will be a comparatively simple matter, compared with the tremendous fight which has been made in the interest of music. It is unfortunate that so many people still believe that music is a luxury, and that it must be limited to a few. These people believe that the great army of listeners should not be trained to a full appreciation of what they hear, but must remain forever an uninstructed group whose patience is sorely tested by being forced into absolute silence during recitals, for fear that they might be publicly criticized for their bad manners.

Josephine Lucchese for San Carlo Opera

Josephine Lucchese has been engaged by Fortune Gallo as leading coloratura soprano of the San Carlo Opera Company next season. Among the roles which she will sing are Gilda in "Rigoletto," Olympia and Antonia in "Tales of Hoffmann," Lucia, Marta, Rosina in "The Barber of



JOSEPHINE LUCCHESE
As Olympia in "Tales of Hoffman."

Seville," and Juliet in "Romeo and Juliet." She will make her New York debut as Gilda during the season at the Manhattan Opera House, opening in September, and later will tour with the company. Although of Italian parentage, Miss Lucchese was born in San Antonio, Tex., and had her preliminary musical education there, under the guidance of Virginia Colombati, coming to New York about a year ago, since which time she has been coaching her repertory roles with Yeatman Griffith. She sang the part of the Doll with the San Carlo Company in New York last September at the only performance of "Tales of Hoffmann" given during the season. She also sang the same role with the organization on tour in Akron, Ohio, in April, and followed it with a performance of Gilda in Youngstown, where she had such a pronounced success that even the members of the orchestra stood up to applaud her after the "Caro Nome" aria.

Daniel Mayer, who is now directing Miss Lucchese's artistic activities, thinks that he has in her one of the greatest "finds" that he has made in the more than thirty years that he has been in the managerial business, and it will be remembered that Mr. Mayer was largely instrumental in introducing Paderewski, Pawlowa and Levitzki, to mention only three from the long list of famous artists whom he has managed. Other competent critics who have heard the young singer pronounce her voice one of the loveliest that America has ever produced. She has exceptional range and an unusual warmth and fullness in the middle register. The coming season will be devoted almost entirely to opera, but by a special arrangement Miss Lucchese will be available for a limited number of concert engagements as well.

Michio Itow's Dancers Score

That gifted dancing artist, Michio Itow, presented his pupils and himself at two performances at the Princess Theater last week, and charmed large audiences with a

series of tasteful and splendidly executed performances. The thing that emphasized itself strongly in the Itow seances was the predominance of thoughtful intelligence over mere terpsichorean technic, although the latter was in evidence to the point of perfection. Costuming and lighting of unusual artistic effect heightened the impression created by the renderings of Mr. Itow (always highly picturesque and stimulative), Anita Elders, Felicia Axelrode, Mr. Wuriu (of the Imperial Theater, Tokio), Edith Williams, Martha Lorber, Helen Cutter and Edna Sortell.

AMHERST HIGH SCHOOL CHORUS GIVES "THE SEASONS"

College Chorus and Orchestra Assist in Fine Performance of Haydn's Work

Prof. William P. Bigelow presented the Amherst High School chorus with the assistance of the college chorus and orchestra, augmented by players of the Boston Festival Orchestra, at a performance of Haydn's "The Seasons," to an audience that filled to capacity College Hall, on May 27. The soloists for the occasion were Anna Wollman, E. E. Housmer, W. R. Marsh, and the pianists were Laura Kidder and May Grady.

Professor Bigelow has been doing some very interesting things with his various organizations, and these entertainments are looked forward to with pleasure. He is conductor of three choral bodies. These choruses are made up of Amherst College and Smith College students; Amherst College, Amherst High School students, and Amherst College students and a contingent of mature male voices. The orchestras are made up of students from the region in the immediate vicinity, supplemented by men from the Boston Orchestra. Since 1900, works given under Professor Bigelow's direction include: "The Messiah," "St. Paul," "Hymn of Praise," "Creation," "The Seasons," "Cecilia Mass," "Hora Novissima," "New Earth," "Walpurgis Night," "Stabat Mater," "Brown Heather," excerpts from "Parsifal" and "Meistersinger," Spohr's "Last Judgment," and Handel's "Dettingen Te Deum," together with many miscellaneous numbers for male chorus and orchestra.

Sue Harvard in Opera and Concert

The subjoined paragraphs testify to the fact that Sue Harvard is equally successful whether appearing in opera or concert. The first two notices cover an appearance in "Aida" with the Metropolitan Opera Company in Philadelphia and the third deals with a recital in Plattsburg, N. Y.:

Not to the leading soprano and contralto went all the honors, however, for behind the scenes Sue Harvard invisibly won a triumph all her own, in her singing of the Priestess' song in the temple scene. Not often has this part been so splendidly done, in fact, and seldom indeed is heard a voice of such lovely soprano quality, full and clear and brilliant. It is to be hoped that the Metropolitan Company will not deny this young singer an opportunity to distinguish herself in more important roles.—Philadelphia Bulletin.

Sue Harvard made the Priestess music a really important part of the Temple scene. Her voice is fine enough for a much more conspicuous display.—Philadelphia Record.

Sue Harvard has an unusual and beautiful voice, superbly under control, lyric in its lightness and flexibility, dramatic in its range and warmth.

In the first number, "The Lass with the Delicate Air," by Arne, her audience realized its privilege in hearing this gifted singer. Throughout the entire program, Miss Harvard showed unusual breath control and tone color. Her arias were sung as only the greatest artists can sing them.—Plattsburg Daily Press.

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It's a Ticklish Business—Founding a Woman's Music Club— But Jane Cathcart Tells How She Did It Successfully

Organizer of Washington Heights Musical Club Tells of Her Experiences and the Organization's Future Plans—A Trip to Her Country Home and Its Many Novel Attractions

For a day in May it was decidedly too warm to be altogether pleasant, and as the train puffed along through the New Jersey meadows wherein great patches of buttercups and iris gladdened the eye, there was one passenger who thought with discomfort that her face was probably covered with the soot from the engine and her nose needed powdering. The conductor called "Hasbrouck Heights," and in the cordial hospitality which fairly radiated from her hostesses, Jane Cathcart and Ethel Grow, all those creature vexations vanished.

"Do you like new houses?" asked Miss Cathcart, when we were comfortably settled in the car. "If you do, Miss Grow and I are going to drag you off to look at four that we are anxious to see."

A RAINY DAY OCCUPATION.

That being one of my pet hobbies, she had no trouble in gaining my consent, and in a few minutes the car drew up before a row of charming houses, from which a remarkably fine view was obtainable. No one having offered me any commission to sell these new houses, I shall skip the details except to say that I discovered Miss Grow's favorite occupation for a rainy day. It is to look over the old magazines in the garret.

"And they must be old ones," she said with laugh; "new ones won't do at all."

EN ROUTE TO HACKENSACK.

Miss Cathcart having an errand in Hackensack, the car was next turned in that direction. It was an altogether delightful ride, with much of interest which the two ladies pointed out with many comments.

"There's a Jersey cow," Miss Grow said suddenly. "You might not think so, but that's really a Jersey cow."

"Oh, I see, and the others are New Jersey cows, I suppose."

We were still laughing over the cows when Miss Cathcart pointed out a quaint old mansion as having been Washington's headquarters at one time during his retreat across New Jersey.

GENERAL SHERMAN ON "MARCHING THROUGH GEORGIA."

"Goodness, do you suppose the Father of His Country had any idea what he was doing for future generations when he made so many different places his headquarters? Every town in this section seems to have at least one. Perhaps if he had known he would have felt like General Sherman. It seems that the general was reviewing troops some years after the war, and each band as it approached struck up 'Marching Through Georgia.'"

"How do you like that song?" asked someone on the platform with him.

"Like it!" returned the general with some heat. "If I had had any idea they would have written such a song, I should have marched around the state."

THE MOTHER OF A CLUB.

"Well, I'm sure I can't answer for the feelings of the Father of His Country," returned Miss Cathcart, "but if his troubles were any more trying than being the mother of a brand new club, he certainly has my most sincere sympathy."

"Oh, do tell me all about the Washington Heights Musical Club, for I have been much interested in its remarkable success in this, its first season. How did it happen to start? What have you done and what are you planning to do? Where do you meet and how often? And what is its object and—"

"Just a minute; that's enough to start with," laughed Miss Cathcart as I stopped for breath.

HOW IT STARTED.

"The start was quite simple. All my life I have wanted a club—"

"And she generally gets what she wants when it's a question of doing something worth while and putting a lot of thought and energy in it," broke in Miss Grow, with an affectionate look at the other.

"And so, when I thus remarked one day and Miss Grow said, 'Well, why don't you have one?' I thought to myself, 'Well, why don't I?' To decide was to act, and I immediately set about organizing the club. It wasn't nearly as hard as I thought it would be, for everyone seemed interested. But it's a good thing for the club that we were none of us superstitious and allowed the somewhat disconcerting incidents which attended the first meeting to put a damper on our ambitions, for outside the rain came down in torrents, which naturally kept a great many away."

HOW IT GREW.

"Not one whit deterred by such a beginning, we worked patiently throughout last season, and it is with no little pride we find our membership increased something like two hundred per cent. We held our meetings at the Plaza in a room which we soon outgrew. Next season we are planning to use the Rose Room for most of our meetings, but from every indication it will be necessary to take the grand ballroom for the open meetings and recitals."

"There are to be two recitals. The first will be a piano recital, given by Robert Lowrey, December 6; the second, a song recital by Ethel Grow, contralto, January 31, accom-

panied by Charles Baker. Miss Grow gave us a recital last season which proved a fine success and we are all looking forward eagerly to her next one."

THE MEETINGS.

"The regular meetings of the club, which are closed to any but members, will be held on Tuesday evenings, October 18, December 20, January 17, February 21 and April 18. You will appreciate, I am sure, our rule that there shall be no encores at these meetings. The open meetings are booked for November 15 and March 21, and to these each member may invite three guests. A business meeting will be held May 16, at which plans for the future will be formulated and to which naturally no guests are invited. We have, however, decided to give special permission for members to bring friends who, they are reasonably sure, intend to join the club but have had no other opportunity to attend a meeting."

"But what do you do at these mysterious meetings to which only the initiated are invited?"

THE PURPOSE.

"Oh, we have a program and endeavor to provide a congenial atmosphere, free from criticism, where musicians and musical students may pursue their work and develop their talents as performers or composers. It is our purpose to afford opportunities for student members to appear before a sympathetic audience before appearing professionally, calling special meetings for this purpose, if necessary."



Photo by Wyborn

THE COUNTRY ESTATE OF JANE CATHCART,
Sited at Hasbrouck Heights, N. J. (Below) The billiard room.

We are also anxious to bring forward members who are worthy of recognition but who are as yet unknown to the public.

"We feel that we are doing some good if we provide those members who have been excellent amateur or professional musicians, but whose music has been crowded out by other duties, with opportunities to use this ability. It is also our intention to support American music and musicians to the very best of our ability."

"Well, if you do all of that well, you certainly will have every reason to feel proud of your accomplishments."

THE JUNIOR CLUB.

"Oh, that is not all we are doing or planning to do. We have formed a junior branch for young people under seventeen years of age, although those who are not far enough advanced in music to care to enter the main body of the club may be included in its membership. The purpose of this is to encourage the study of music, music history, and theory. Any young friend of a club member is eligible provided, of course, he or she is studying music in some form. Members are expected to appear before one closed meeting at least during the season and at open meetings unless unforeseen circumstances prevent. It is our intention to transfer the junior members to the main body of the club when they are qualified."

This conversation had been frequently interrupted during our ride, while Miss Cathcart did her shopping, and having returned to Hasbrouck Heights, we now drew up before a modest house.

THE CATS.

"I've got to see the cats for a minute. Would you like to see them, too?" Miss Cathcart asked, and wondering

somewhat, I replied in the affirmative. Here was a new phase in my hostess. She is tremendously interested in all animals, and has attained no little success with the cats, dogs, and horses which have been bred under her direction. It was easy to see that she loved those cats, and they—there were several dozen of them—were equally pleased to see her again.

"I had a cat farm once," she confided to me, "and it was loads of fun."

"It must have been when they all cried at once," I couldn't help remarking.

"Oh, they were well trained, you may be sure, and never cried."

"And what exciting thing did you do in your dark past?" I asked Miss Grow, while Miss Cathcart was busy with the owner of the cats.

"Nothing so prone to squalls as a cat farm, I'm afraid. My adventurous career suffered a premature death, I'm sorry to say."

MISS GROW'S GREAT ADVENTURE.

And when I looked my surprise, she continued, "When I was a small girl, my favorite playmate and I were continually entertained by the exciting stories which my grandfather used to tell us. After he left us there was no one who could tell us anything like his tales. Fearing lest our grandchildren might be compelled to do without such joys, we determined to do some thrilling deeds which were to furnish the substance of such tales."

"We lived up in Massachusetts in a neighborhood characterized by its lack of excitement. For a long time we sought in vain for such an opportunity, and then one day we came upon an old quarry. There was one hundred and fifty feet of very nearly perpendicular rock at one point and we decided that we would climb down that. We did. I won't bore you with the details, for even the thought of it makes me dizzy to this day. The last twenty or thirty feet slanted somewhat and presented no foothold, so we simply sat down and slid to the bottom. Such looking sights as we were. The old watchman who came around presently must have thought us a little crazy, for he hustled us out and home as fast as he could. Whether it was the scolding we received at home or the real fright which we had experienced at various points of that hazardous trip that caused us to decide to give up a life of adventure, I don't know, but give it up we did."

During the conversation Miss Cathcart had rejoined us and soon we were riding between the great gates which mark the entrance to her lovely summer home, with its broad, velvety lawns, its roomy stables, its paddock, huge vegetable and kitchen gardens, and the lovely formal garden, planted with varicolored pansies, so that the effect is that of a beautiful Persian rug. Every variety of flowers, vegetables, fruits, and berries seemed to be there in profusion. Her home itself is charming, especially the huge billiard room, over which presides an immutable Buddha.

THE HORSES.

But to Miss Cathcart herself, the most fascinating place of all is the stable, where her three favorite horses reign supreme.

"All my life I wanted to have just as many horses as I wanted, though goodness knows if such a thing were possible, and just when I had succeeded in getting a fairly good start towards that goal, the war came along, took my stable men, so that I was compelled to part with all but these three. I just couldn't let them go, could I, you beauties?" and the horses looked at her quite as though they understood all about it. And probably they did. Anyway, they liked the carrots she gave them to eat and appeared to enjoy thoroughly her visit to their box stalls.

A hot sun, a fine view, comfortable chairs and pleasant conversation, in which Miss Grow's delightful mother joined us, made the afternoon speed only too quickly, and before any of us realized it the sundial in the formal garden pointed to the hour of departure.

"Au revoir," called my hostess, as I was driven rapidly away. "And if you are from Missouri when it comes to the Washington Heights Musical Club, just watch us." H. R. F.

Beatrice MacCue Sings in Oratorio

On Sunday afternoon, June 12, at the Baptist Church, the oratorio "Judas Maccabaeus," by Handel, was presented before a large audience by the Bucknell University School of Music. It was artistically presented by the following soloists, with Paul Stolz as conductor: Ada Castor, soprano; Beatrice MacCue, contralto; Benjamin Berry, tenor; Edwin Swain, baritone; Janet Mench, organ, and David Moyer, piano. It was thoroughly enjoyed.

Patterson to Be Steel Pier Symphony Soloist

Idelle Patterson has been engaged to appear on July 3 as soloist with the Leman Symphony Orchestra on the Steel Pier, Atlantic City, N. J. On June 8 she sang in South Manchester, Conn., and was enthusiastically received. According to the Manchester Evening Herald, it "did not take her long to win a place in the hearts of her hearers," and "she was enthusiastically applauded whenever she appeared."

Judson Attractions for 1921-22

For the season 1921-1922 the concert management of Arthur Judson (Philadelphia, Pa.) will include in its roster of artists Matzenauer, Samaro, Kindler, Schuller, Whitehill, and Estelle Hughes. Mr. Judson also will manage the Rich Quartet, Rich-Kindler-Hammann Trio, and the Philadelphia Festival Orchestra, of which Thaddeus Rich is the conductor.

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Florence Hess Sings Splendid Program in Youngstown

Youngstown, Ohio, May 30, 1921.—Florence Hess, of Greenville, Pa., formerly soprano soloist at both Rodef Sholem Temple and the First Presbyterian Church, returned after further pursuing her study in the East to engage the appreciation of her many local friends in a song recital at the Ohio Hotel, May 26, and her numerous admirers expressed their welcome and pleasure by floral tributes as well as much applause.

Her program was well selected and contrasted, beginning with an aria from "The Huguenots" and including numbers by Scarlatti, Haydn, Brahms, Franz, Debussy, Gretchaninoff, Burleigh, Spross, Foster and Foote. The charm of personality and appearance are not the least assets of this young singer. She possesses a soprano voice of pleasing quality. There is nice appreciation of musical values in her style and interpretation, and after the very creditable account she gave of herself, her future will be watched with interest. H. O. Hirt was the accompanist.

W. E. K.

Concert at the Fiqué Musical Institute

The closing concert of the season 1920-21 by pupils of the Fiqué Musical Institute was given in Apollo Hall, Brooklyn, on Tuesday evening, June 21. In the rendition of the various numbers, the pupils revealed the same finish as is invariably apparent in pupils of this institute. The pianists were Katharine Stemmermann, Florence M. Groves, Eleanor Friese, Esther Swayer and Phyllis E. Wallace (all pupils of Carl Fiqué), and the vocalists were Mary Pendelbury, Lucy Friese, Thoris Sutherland, E. Mildred Kroos, Mary B. Williams, Dorothea R. Schroeder, Hildegarde Bevers and Edith Stich (pupils of Katherine Noack Fiqué). Mme. Fiqué not only won the admiration of all for the excellent results achieved by her pupils, but also by her work as accompanist. The program contained works by Hummel, Bishop, Schubert, Arne, Verdi, Speaks, Novello, Weber, Scharwenka, Livingston, Cadman, Godard, Schumann, Robyn, Bohn, Donizetti, Beach, Aspinall, Saint-Saëns, Willeby, Buck, Chopin, Gounod, Rubinstein, Scott, Leschetizky, MacDowell, Leoncavallo, Koemmenich, Sanderson and Delibes.

"Creation" Presented in Syracuse

In the Mizpah Auditorium, First Baptist Church, Syracuse, N. Y., on Sunday evening, June 19, with a chorus of 200 voices, Howard Lyman, director, closed the choral musical season with a performance of "The Creation" before an audience of 2,000. The soloists were Charlotte L. Snyder, soprano; Robert S. Sargent, tenor, and C. Harry Sandford, bass, with the Belgian organist, Charles M. Courboin, providing true orchestral support at the great Mizpah organ. This was the tenth musical service provided by Director Lyman in the present choir season.

At the Syracuse University baccalaureate exercises in the university gymnasium on June 12, the choral department of the university, Howard Lyman, director, presented a chorus of 150 voices, with orchestral accompaniment, in Gounod's

"Sanctus" from the "St. Cecilia Mass," with Robert S. Sargent, tenor, as soloist. Another number on the program was Rossini's "Inflammatus" from the "Stabat Mater," for soprano and chorus, with Charlotte L. Snyder as soloist.

Thomas James Kelly Pupil in Demand

Among the many interesting singers from the studios of Mr. and Mrs. Thomas James Kelly, of the artist faculty of the Cincinnati Conservatory of Music, there is one of whom a Cincinnati critic said: "Jane Beats has nothing



JANE BEATS,

Pupil of Thomas James Kelly of the Cincinnati Conservatory of Music.

to put over—her singing is just real, pure, beautiful singing."

Miss Beats, whose home is in Nebraska, has graduated from the Cincinnati Conservatory in voice culture and has been doing postgraduate work; her voice is a mezzo contralto of great range, vibrant and warm throughout, and full of nuances, tints and shades. She is a genuine student and has been much in demand in exclusive musical circles, as is shown by the following brief sketch of some of her work during this season just closing, and it may also be noted with interest that Miss Beats does something for the American composer when she sings.

At Mrs. Larz Anderson's lovely home she sang at an afternoon musicale, using among other numbers "Five Quatrains" from the "Rubaiyat of Omar Khayyam," with musical setting by James H. Rogers, and "Dear Winds That Kiss the Roses," by W. Franke Harding. At the Cincinnati Conservatory Orchestra concert, at which she was soloist, with Chevalier Pier A. Tirindelli conducting, she offered "The Robin Woman's Song" from "Shanewis," by Charles Wakefield Cadman; at the unique Christmas carol program of the conservatory, which Mr. Kelly has conducted for the past two years, and from which hundreds were turned away last year, Miss Beats sang the "Virgin's Lullaby" of Dudley Buck with deep religious fervor. She also sang on the "French Carols and Noels" program of the Alliance Française, an event of great social éclat given in the ballroom of the Hotel Gibson.

A musicale at the charming home of the noted singer and delightful hostess, Mrs. Fenton Lawson (Corinne Moore Lawson), given in honor of Mrs. Scoville, of London, granddaughter of Gen. Ulysses S. Grant, brought out a fashionable audience which listened to Miss Beats with great delight. Miss Beats gave almost the entire program and was obliged to repeat every number. On this program Mrs. H. H. A. Beach was represented by "The Year's at the Spring," which Miss Beats sang for Mrs. Beach last season at a dinner given to the illustrious American composer by Bertha Baur at her residence, South Hall, at the conservatory.

When Chevalier Pier Adolfo Tirindelli gave a delightful evening of his own compositions in Cincinnati, similar to the one he gave in New York, Miss Beats was chosen to give some of his best songs, notably the favorite "Shade of Carmen." At the new East High School, with its fine new organ, she was the vocal soloist on the program with Mr. Souvan, pianist, of New York.

Miss Beats also gave a joint recital with Dorothy Lyon, a remarkable cellist and pupil of Karl Kirksmith, who is solo cellist of the Cincinnati Symphony Orchestra, and received flattering notices from the critics. Miss Beats will resume her work with Mr. Kelly in the autumn, preparatory to a series of interesting and very original recital programs.

Letz Quartet to Make Toronto Debut

The Letz Quartet will make its first appearance in Toronto on October 18, opening a series of concerts to be given under the newly organized Toronto Chamber Music Society. It has also been engaged by the Wednesday Club of Harrisburg, Pa., for January 9, and at Hollins College, Hollins, Va., on February 11. Mr. Letz, who is now visiting his father in France, will return in July, and together with Mr. Harmati, Mr. Kreiner and their families will join Horace Britt, the new cellist, at the artist colony in Woodstock, N. Y., when rehearsals for the coming season will at once be begun.

Grace Wagner's Mother Passes Away

Mrs. Henry C. Wagner, mother of Grace Wagner, soprano, and sister-in-law of Charles L. Wagner, died at her home in New York City on June 20. The body was taken to her former home, Bloomington, Ill., for burial.

—THE GREAT AMERICAN TENOR—

CHARLES HACKETT

SINGS

LOVE SENDS A LITTLE GIFT OF ROSES

(Columbia Record 79518)



THE world of music's tradition that when a singer scores a triumph at La Scala in Milan his musical career is made, has once more been fully confirmed by the meteoric career of Charles Hackett, the great American tenor. His Italian debut was made in Genoa, where his success was so great that he was immediately engaged to appear at La Scala. After triumphs there and in other Italian cities he went to South America where engagements awaited him at the celebrated Colon in Buenos Aires, the Municipal Theatre in Rio Janeiro, and else-

where. After these South American successes he returned to the United States and made his debut at the Metropolitan Opera House, New York, on January 31st, 1919.

Since that time Charles Hackett has doubly endeared himself to the American musical public by the many songs he sings in English. Master of many tongues and the greatest tenor operatic roles, he turns aside from his Metropolitan successes to sing, straight from his heart, that beautiful ballad of pulsating passion Love Sends a Little Gift of Roses.

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TEACHING AND TALENT

Clarence Adler, well known teacher, soloist and pianist of the New York Trio, expresses himself frankly on the problems and pleasures of the modern musician.

Modern music and the problems of its interpretation present many new attitudes on the part of the player and the teacher, and the ambitious student of this new world finds himself confronted with a difficult task. Piano playing in the older and time worn paths seems inadequate, and the composer of this newer and different music is a pioneer. So there is a great gap to be bridged, and it is the problem for the dynamic and vital teacher to solve. Realizing this, I addressed myself to Clarence Adler, who is not only a progressive soloist, but whose teaching ideals and methods are on a par with his vital personality.

Finding him in his cheerful apartment on the Drive, with a quiet hour to spare, I straightway came to the point of the interview.

"I am," I told him, after he had made me comfortable, "keenly interested in the development of the modern piano technic. I do not only mean the dexterity which every ambitious debutant possesses, but also the something deeper which carries the composer's message across. Must a student have extraordinary talent for that?"

Mr. Adler smiled at my eagerness and launched into a subject which was, as I divined, close to his heart.

"You are putting one of the big questions to me now," he answered, "the contrast of talent and technic, which are opposite, yet must be united to achieve a lasting success. With a normal talent, and ability to work, much can be accomplished. Talents are like sensitive plants, as they, too, can grow strong and straight under careful watching. Give me first a healthy mind and body, of course, a good pair of hands, and last, yet never least, a proper endowment for coordination, and I can assure you that with real cooperation of the pupil and teacher, much of real worth will be accomplished. It is of course best in the child's technical education to be young, as before ten the hands are more pliable and not too set. The child takes more interest in the mechanical side then, and a large share of the drill and technic can be assimilated early. I do not believe in too many etudes, although one must always keep up the daily mechanical habits, which intelligent playing of scales, arpeggios, trills and such only can give. Really to gain a necessary and adequate equipment, four or five of the 'gradus,' taught with the thirty odd variations of Mr. Godowsky, will prove of the greatest help. They are the finest sort of work for the development of the fingers which all music demands for its proper interpretation. Then, select a few of opus 740 of Czerny, the Moszkowski virtuoso studies, as well as those in double notes. These form a splendid cornerstone. For octave work, the second

book of Kullak, the Rubinstein staccato etude, and Godard's 'En Route.' For passage work, Weber's 'Perpetual Motion,' and if you are capable and want a lark, try that in Godowsky's arrangement. It will be rare sport. And while I am at it, let me call your attention to Schloetzer's two studies which are splendid for mechanical recreation when you have a responsive technic. All the music I have been listing is of musical as well as technical value. Some of them are frequently featured in recital programs."

"But," I asked him, "where does the personal, the talented side of a pupil enter in? Isn't development of individuality far more important than the technical equipment he of course must have? How young must one be when that can be taught?"

"Here we have but another and the far larger side of technical development to consider," he went on, "because it is just here where mechanical training stops (or rather overlaps) that the personal side of the pupil is paramount. One gains a lot of practical knowledge from a recent publication of a friend of mine, 'Mind of the Musician,' by Antoinette Feleky. The growth of a personality is slow and a delicate thing, and really to foster that I frequently let a pupil choose what he or she is anxious to work on, but of course always within their mechanical and mental possibilities. What a pupil does not like is really harmful, and one must be careful to guide the student's taste into good channels. The more they hear, intelligently, the better, and in New York the serious pupil has unlimited opportunities. But I never let them remain on things which have become distasteful. There are many things which all of us must know: the Beethoven sonatas, the Well Tempered Clavichord, as well as other things of that old modern, Bach, and others of the classic repertory."

"Development and an appreciation of the forms and details of musical construction are of the greatest importance. This, one might classify as the aesthetic side of technic, which requires talent to develop and imagination to stimulate. Should the student be anxious to learn some of the more modern composers' works, I find the Ravel sonatina an excellent start. It is in a classic form, which they should appreciate and understand and is harmonically new, refreshing and of the best in the newer music. I let the pupil play at first, without assistance from me, as I want him to find his own interpretation alone. Only when a student has definitely found his own conception do I play the work for him. I prefer to have it personal, even if I do not always agree with all the points taken. I call that, too, a technical development."

"And what about the traditions?" I inquired. "Are they to be discarded or revered, and are you as keen for the newer music as the old?"

"Tradition," he answered, "is a dead thing; we want life vitality and breathing personality in our music today. Of course, a certain few established details will always remain with us, not so much as habit or tradition, but as beauty. No player of any sort ever can or does play twice alike. How can there logically then be a traditional reading? Beauty will always be our goal and we all see and hear beauty differently. One cannot conceive of playing Beethoven as one does Debussy. The very music itself cries out for individual interpretations. So I say, learn to know all

sorts of music, respond instinctively to its demands and needs and the aesthetic side of your technic will grow strong and fine. Be yourself in music as in other things and you will have a better equipment from every angle, growing parallel and responsive. Foster your innate love of beauty without which no technic of any sort is worth while. Develop yourself, play beautiful music and with it all work. Then your music will never fail you." W.

Guy Maier Recovering Rapidly

Guy Maier, the pianist, who has been a patient at the Boston City Hospital since he was suddenly stricken late in May, has so far recovered that he will be removed last week to Fall River, Mass., where he will pass a further period of convalescence at the home of Mrs. Maier's parents, Mr. and Mrs. Charles Henry Warner. It is now confidently expected that Mr. and Mrs. Maier will be able to go to Maine early in July for a belated honeymoon, as their marriage took place in the hospital on June 1.

In a letter to his manager, Daniel Mayer, written last week, Mr. Maier said: "The line-up for next season is formidable, and your routing and planning of the dates is corking. Don't worry about my not being fit—a nice long rest, and I'll be in first class trim."

Mr. Maier and Mr. Pattison open their season in Boston in late October and after other recitals in New York, Haverhill, Mass., and Montclair, N. J., during the last week in that month jump out to Virginia, Minn. From that time on until just before Christmas when they will return to New York, their time is fully taken with four and five recitals booked for each week, really oftener than they care to play, but the demand for them from all parts of this country and Canada is so great that the limit of sixty joint appearances which they set for the season, has already been exceeded.

Washington Likes Alice Miriam

Of a recent appearance in recital in Washington, D. C., given by Alice Miriam, soprano of the Metropolitan Opera Company, the Times of that city said:

She is possessed of great dramatic force and poise in operatic lessons. Yet it is a lyric voice filled with the freshness and bloom of youth, a youth of temperament, and, what is much more, of a deeper insight into her songs, that brings out their intimate psychology. Miss Miriam creates a song-mood, and then she discloses a full-voiced power and a finished artistry that shows why she has won her place in the coveted ranks of America's foremost opera house.

Her program included a gripping rendition of a Gretchaninoff song in Russian, then the tender "Violette" of Scarlatti, and in broad contrast "The Last of the Roses," by Reginald Spier, in which her rich covered tones brought the modern tone mood in quality. "Stornellatice" of Respighi, two Hageman songs, "Do Not Go, My Love," that was filled with feeling, and "At the Well," Easthope Martin's "All for You," Mrs. Beach's "The Year's at the Spring," and finally the opera aria from Charpentier's "Louise," the "Depuis le Jour," completed a program that introduced a brilliant soprano artist to us whose winsome personality has much to add to a brilliant career.

About Patton's Meteoric Success

According to the Manchester (Connecticut) Evening Herald of June 9, it was a program of remarkable versatility, finely done, and enthusiastically received which Fred Patton gave in his home town on June 8. The accompanying paragraph from the same daily tells further of the success which he scored on that occasion:

The advance notices of Mr. Patton sounded fulsome and the comparison of his singing to that of David Bispham, Myron W. Whitney and D. M. Babcock seemed a little presumptuous, considering that his first professional engagement was less than two and a half years ago. But after hearing him we can agree that his achievement has not been overstated. His meteoric and unparalleled success is due to a remarkable voice developed by long years of hard study, a strong constitution and a fine character and personality. He evidently has been fortunate in his managers also for in the past two years he has been placed in many of the most important musical productions in the country. The remarkable commercial value of his voice will be understood by singers when it is realized that he can sing any bass or baritone role having a singing range from low C to high A flat and that his voice is clear, full and resonant at all stages of this remarkable register.

Carolyn Beebe Scores in Greenwich

The two piano recital given by Carolyn Beebe and Ralph Leopold in Greenwich, Conn., June 3, was so successful that they were asked to repeat it twice within the following two weeks, once in Greenwich and once in Rye. The same program was also played in New Canaan, Conn. An enthusiastic audience attended the Greenwich recital, and many people expressed the opinion that "they played together as if they had been doing it for years." On the afternoon of June 10, Miss Beebe again appeared in Greenwich, this time assisted by Lillian Ring, soprano, a young artist who possesses a lovely voice and sings with great charm. Both she and Miss Beebe were compelled to add several encores.

Elena Gerhardt Sails for America

Elena Gerhardt, the lieder singer, sailed for New York from Rotterdam on the S. S. Nieuw Amsterdam on June 22. She will spend the summer near New York with her friends, Mr. and Mrs. Henry Goldman, and will begin her concert season in October. She is already announced for a series of three Sunday evening recitals in the Town Hall, New York, in October, December and early January, and will also be heard here with orchestra in one of the concerts sponsored by the Friends of Music. She will return to Europe in January.

Charles W. Isbell's Interesting Series

Charles W. Isbell, of North Adams, Mass., last season presented the following artists in his territory: Schumann-Heink, Galli-Curci and Kreisler, who appeared twice. For next season, Mr. Isbell has secured Kreisler, Rachmaninoff, Ada Sassoli, Gogorza, Hempel and Sousa's Band, with a possibility of Pavlov and the New York Philharmonic Orchestra—a list that indicates that he is endeavoring to present to his patrons the best in music.

Hanna Brocks-Oetteking Arrives in Rotterdam

A card received from Rotterdam from Hanna Brocks-Oetteking brings the news that "life here is very pleasant" and that there is much fine music in the hotels and restaurants.

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During the season 1920-1921 the following musicians appeared in the Choral Union and May Festival Series:

Marie Rappold, Nina Morgana, Lucrezia Bori, Florence Hinkle, Lenora Sparkes, Grace Johnson-Konold and Maude C. Kleyn, Sopranos; Helena Marsh, Merle Aleock, Cyrena Van Gordan (twice), Nora Crane Hunt and Doris Howe, Contraltos; Giovanni Martinelli, Giuseppe Corallo, Orville Harrold, Lambert Murphy, Charles Marshall, George Oscar Bowen and Harry Mershon, Tenors; Thomas Chalmers, Theodore Harrison, Arthur Middleton, Gustaf Holmquist, Chase Sikes, Robert Dieterle and Robert McCandless, Baritone; Jan Kubelik, Albert Spalding, Ilya Schkolnik, Marion Struble, Violinists; Philip Abbas, Violoncellist; Emilio Roxas, Sergei Rachmaninoff, Pierre Augeras, Percy Grainger, Andre Benoit, Fannie Bloomfield Zeisler, Carolyn Beebe, Mrs. George B. Rhead, Ave Comin and Wilma Seedorf, Pianists; The Flonzaley String Quartet; The New York Chamber Music Society; The United States Marine Band; The Chicago Symphony Orchestra (five concerts); The Detroit Symphony Orchestra (three concerts); Albert A. Stanley, Frederick Stock, Ossip Gabrilowitsch, William H. Santelman, and George Oscar Bowen, Conductors.

For catalog of the Summer School (July 5—August 13), or for the academic year beginning September 27, please address

CHARLES A. SINK, SECRETARY.

THE INSTINCT FOR SONG

"I see America go singing to her destiny."—Walt Whitman.

A Message to the Public School Music Supervisors and Community Song Leaders from

NELSON ILLINGWORTH

The Distinguished Song Interpreter, Who Has Created a Sensation by His Three New York Recitals This Season

In many ways is the building of a musical culture a thing of national importance. With our mode of life trending ever to keep the emotions pent up, music affords a natural and beautiful channel for their liberation and expression—a safety valve and culture in one; a humanizing element that makes, above all else, for democracy. Witness a set of young people or a class of children who are, or have been, singing, really singing from their hearts. Is there anything not possible after? And so I feel it is with you, the teachers, guardians, and inspiration of the coming generation, that the great opportunity lies; to inspire real singing; to provide that environment of good cheer in which even the most reticent little soul will voice that something which all share in common, that divine something which is—life. What matter if its expression at first be crude and not according to this or that standard? Are not all beginnings so? Have you observed the bird's first efforts? As long as it be real, the trend will always be to beauty. Even if not defined, the aspiration of self-expression is ever to reality and truth. Our environment has bred a reticence in the consciousness of a technical qualification, forgetting that technic must surely follow all true inspiration—is, in fact, its very expression. The aspiration that we share with the birds is the most natural of all attributes of life—to sing. Oh, the word itself is lovely! Say it, really say it a few times and then see, or, better still, feel! However we may repress ourselves, however be perverted, we are even yet children of nature. Why have all voices? What more beautiful state than that of singing? Even as I write there are birds singing at my window, offering their thanksgiving for life. Do you wonder that my breast swells instinctively? Picture a flock of birds on a summer's day—can you keep from glowing? Can anything matter or be too difficult after that? Picture the faces, with their several expressions, of a class of children, all, as we say, "going it good and hard." Hear a community of adults, all other considerations gone, made one by their full throated, whole souled singing—can you help but catch your breath? Can you keep your heart from swelling? Does not every soul long to be freed by self-expression? Ah, the call of nature will yet be too strong for any to resist; the inmost in due time becomes the outmost, and what healthy soul ever yet existed who has not at

some time been impelled to sing willy nilly? With the birds we will yet sing because it is a joy to sing, because it is the truest of all means of communion.

Then think of a very wonderful thing: as deeds, documents and dusty tomes are forgotten, what is it that is beloved of the people, beloved more than all else since it survives in their hearts through centuries, without record, transmitted through love from generation to generation? Folk songs and nursery rhymes. Something to think of, this; something to give us pause. But ah, better still, to express! These are the classics, the basis of all music of whatever nature. Genius comes along at times and builds monuments on it, but the expression of the people is ever the foundation. Music in the essence is not a matter of learning, but of sincerity, by which the simplest soul may receive and give as much or more than he with an incubance of technic alone, since music starts before technic begins, or where it ends. Art is forever a striving, but a striving for a simpler expression and more intimate truth. It remains only for all to sing and express that inner aspiration which will gradually evolve into culture. The growth will be slow, yes, but the slower the surer. Evolution was ever thus. As long as it be real, naught else matters. What a wonderful work you may do with the children and young folks by providing that environment of a happy freedom and incentive for them to sing—to sing from their hearts; to express that fervent desire of youth for reality, the quality which alone commands their respect. Then as they grow up will it spread and thus become a part of our national life. Ah, a very beautiful work this, and a true crown for your endeavor. And, in the process, can you picture any greater delight than an open space and people of whatever age singing, really singing, every word and every note pregnant with its fullest meaning, vivid, real, true, made articulate with the delight of intelligence. An arresting point of psychology lies in the fact that this principle of itself will evolve a desire for better poetry and music, for in seeking to voice everything with sincerity and intelligence, you will soon find it impossible to sing insincere and artificial works and will thus perforce seek the real.

I would that I could express all that I feel and my deep regard for your sacred trust.

STUDENT RECITALS ARE NOW THE VOGUE IN TORONTO

New York Philharmonic's Second Concert Draws Large Audience—Items of Interest

Toronto, Canada, June 20, 1921.—Students' recitals have been the vogue these past weeks, and a really high order of efficiency has been revealed, in most cases to large audiences. Sig. Guerrero, the chief piano teacher at the Hambourg Conservatory, brought some talented pupils forward in Foresters' Hall recently, all of whom gave good account of themselves, and on May 26, in Massey Hall, Luigi Von Kunits, the distinguished violinist and teacher at the Canadian Academy of Music, gave a pupils' recital, the audience being large and appreciative. Some of these pupils already play remarkably well, and in a long program containing solos and concerted music they revealed qualities of a kind which stimulated those in attendance to enthusiastic outbursts of applause.

The second appearance of the New York Philharmonic Orchestra this season, on May 31, under the direction of Josef Stransky, drew a large audience, the program containing Dvorák's "New World" symphony, "Death and Transfiguration" by Strauss, a delightfully suggestive and fascinating composition; "The Culpit Fay," by Henry Hadley, associate conductor of the orchestra and celebrated American composer, who by the way was present and conducted his own work; the program closed with the "Tannhauser" overture. The work of this fine organization was magnificent, Mr. Stransky drawing therefrom beautiful effects, and his readings were splendidly imaginative and lofty in conception. The musical public of Toronto is grateful to Isaac E. Suckling for his enterprise in bringing this great orchestra here for the second time this season, and the evening will long be remembered.

Albert Downing, a splendid local tenor who is at present filling many engagements in the middle States, recently sang in Winnipeg, and the public and press of that throbbing western Canadian city speak of his artistic work in no uncertain way. His success seems to have been unusual.

Sig. Carboni Zane gave an operatic and song recital in the spacious Columbus Hall on June 21, when the first act of "Faust" and selections from the compositions of Charpentier, Donizetti, Massenet, Verdi, Wagner and other composers were given by students splendidly trained by this well known singing teacher. The "Faust" performance was very praiseworthy from every viewpoint, and the various solos were tastefully and effectively rendered.

Several of Sig. Morando's artist pupils have likewise been appearing with success in different acts from operas at the Regent Theater in this city, and also in Montreal, which further emphasizes the fact that in every branch of musical art—singing, piano and violin playing as well as chamber music (ensemble playing)—flourishing conditions prevail here and throughout eastern Canada, and this in spite of much unemployment caused by the after effects of war, and labor troubles generally.

In Toronto we only need our own orchestra to complete these delightfully educating factors, and this is bound to come sooner or later. During the season we have enjoyed hearing the best of imported orchestras; first La Scala Orchestra under Toscanini's baton, then the Detroit Symphony directed by Gabrilowitsch; then Walter Damrosch

with the New York Symphony, followed by the Philadelphia Orchestra with Stokowski, and then two appearances of the New York Philharmonic with Conductors Stransky and Hadley. So we have not been living in a desert, even so far as orchestral music is concerned, although we have to exist under the reproach of having no orchestra of our own. But I feel sure we are on the eve of "something doing," and that before many seasons come and go we will be able to doff our hats proudly here, and warm our hands by vociferously applauding our own band of permanent players. But even then we hope always to have the visiting orchestras from the friendly cities of the United States. They inspire us to live better musical lives, be better musicians and have a loftier, more sympathetic and wider sweep to our vision.

W. O. F.

Fresno Students in Recital

Fresno, Cal., June 11, 1921.—The closing piano recital by the special students of music at the Fresno State Normal School, given this week, proved a considerable triumph for A. G. Wahlberg, director of the department, and Elizabeth Peterson, the assistant director. The program was an ambitious one, but throughout the numbers were given with a skill in technic and a finish in execution that were a

surprise to those who had not kept in touch with the progress of the school under Mr. Wahlberg and Miss Peterson.

Those who participated in the program were: Nora McCarter, Hazel Thomas, Myrtle Fornander, Thelma Steinwand, Roselle Brock, Forrestina Hughson, Mrs. Forsberg, Helen Beall, Capitola Konkel, Loureide Cobb, Mrs. Howell, Pauline Swim, Helen Love, Lois Miller and Edwin J. Decevee.

K. D.

ROANOKE MUSIC TEACHERS' ASSOCIATION HOLDS BANQUET

Reception Tendered Members of Thursday Morning Music Club—Noted Artists Booked for Next Season—Local Girl Composer Honored

Roanoke, Va., June 17, 1921.—The Roanoke Music Teachers' Association held a banquet at the Country Club on Tuesday evening, June 7, covers being laid for thirty-four. The principal speaker on this occasion was Florence Baird (of Radford State Normal School), president of the State Music Teachers' Association; she was followed by Mrs. E. G. Baldwin, president of the State Federation of Music Clubs. After the banquet there was an informal musical program. Following are the officers of the Roanoke Music Teachers' Association: President, Blanch Deal; vice-president, Mrs. M. P. Kinnier; recording secretary, E. Clinton Eley; corresponding secretary, Sadie Lyons; treasurer, Frances Brophy, and correspondent, Grace Buford.

RECEPTION TO MEMBERS THURSDAY MORNING MUSIC CLUB.

The members of the Thursday Morning Music Club were tendered a reception by the Thurman & Boone Co., in its spacious music salon on the evening of June 16. An informal program was rendered and refreshments served.

FAMOUS ARTISTS TO BE HERE NEXT SEASON.

The Thursday Morning Music Club has closed contracts for the following artists to appear in Roanoke next season: Giovanni Martinelli, Italian tenor of the Metropolitan Opera Company; Lucrezia Bori, soprano of the same company, and Salvi, the harpist. These concerts will be given in October, February, and April.

The Thursday Morning Music Club has always strived to increase the interest in music, and the city is indebted to the members for the forthcoming concerts, as well as for the pleasure of having heard a number of great artists in the past. The support given this club is steadily increasing and the outlook for next season is very bright.

ROANOKE GIRL GAINS RECOGNITION AS COMPOSER.

Edwina Seeligson, for a number of years a resident of this city, and now residing in New York, is fast gaining success as a composer of orchestral music. Among some of her compositions are musical settings to Shakespeare's "The Merchant of Venice" and Tennyson's "Maude," as well as her "Ave Maria." Her "Caprice Joyeux" is now being played by the orchestras in the New York hotels and at the Capitol, Strand and Rialto theaters.

BLANCH DEAL PUPILS HEARD.

On Friday evening, June 10, Blanch Deal presented her piano pupils in recital in the music salon of Thurman & Boone Company.

G. H. B.

David Bispham Goes to Chicago

David Bispham left New York on June 22 for Chicago, where for six weeks he is to conduct a master class in singing at the American Conservatory of music. Just prior to his departure from the metropolis Mr. Bispham closed an active concert season with two song recitals on Long Island, one on the afternoon of June 15 at Glen Cove, under the direction of Frances R. Bartlett, and the second on the evening of June 18 at Southampton, under the direction of Miss M. Linderskild. In the latter he was assisted by his pupil, Neville Brush, reader. Mr. Bispham returns on September 1 to open his new New York studio on West Fifty-fifth street.



Marguerite Melville
LISZNEWSKA

Pianist

Season 1920-21

Soloist with Cleveland and Minneapolis
Orchestras

Season 1921-22

Soloist with Cincinnati and Detroit
Orchestras

CONCERT BUREAU OF THE CINCINNATI CONSERVATORY OF MUSIC

MAKING YOURSELF KNOWN TO YOUR COMMUNITY

BY GEORGE GILBERT

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I ADDRESS this article squarely to the young music teacher who has completed the preliminaries of life and is ready to begin to earn, and to learn what life really means. I think older teachers and advanced students will not find amiss what I have to say.

You have selected a field in which you hope to serve a circle of pupils, the public, and make for yourself a living and of yourself a force for the advancement of music. Very well, but how go about it?

If you have influential friends, wide acquaintance in social circles, amongst clubbable folk, your problem may be made easier of solution. I am supposing, however, that you are almost unknown in your field, or at least known only as much as most beginners in musical pedagogy are—that is, known to your family circle, some friends and through some little publicity, that student efforts may have secured for you. Perhaps you are going to a strange town, where you do not know a soul. If so, do not be discouraged. There is a way out for you—a way certain, sure to bring results, not hard if you have tact and common sense, plus the desire to learn the way past the wall of obscurity and into the light of helpful publicity.

Upon arriving in your field, instead of rushing about, trying to rake up a pupil here, one over yonder, a third in a distant suburb, spend a few days looking the community over. Start a notebook, jotting down your information. There are so many churches, so many schools, located so and so. The clubs or music circles are so and so, and have their meeting places such and such times. Each of these may be of possible use later, and, if you have information about them handy, it will save time and brain force after a while.

Next, get possession of, or access to, a directory, also a telephone directory. You may want a directory once a year, but when you want it, you want it. The corner drug store may be shut, the dog eared directory there in use, when you want it. In the directory, besides the names, you will find a surprising lot of information—where the music stores are, the other teachers, who is the secretary of the Chamber of Commerce, the street address of the president of the club you have in mind for later purposes, and—the full and correct names of the newspaper editor or editors. Mark their names with a star, for future reference.

You haven't taken a permanent room or studio, of course, up to this time, for you haven't yet found out where you should locate. But, having looked the town over, you decide upon a location, keeping in mind your abilities and "the other fellow." If you are equipped to teach the average class of pupils to be found in a residence section—boys and girls who will want only to use music culturally, not professionally, you would not do well to take up a studio in some big building in the community's center and expect pupils to come a long way for lessons. You would do well to take rooms in the section where live the sort of families that will have children who will appreciate your services. On the other hand, if you are equipped to handle advanced pupils, to fit them for conservatory entrance or better, you will want a studio centrally located, for such older pupils easily can come to you and will feel it a touch of added dignity to go to "a downtown studio" for lessons at the price such teaching calls for.

Now, you are on your field and located. But how to make yourself known to your community? For *known* you must be, or starve. No half way about this hard fact of life.

Right here some Shrinking Violet may arise in meeting and ask: "Why make myself known?"

Violet, listen! The owner of the department store makes his wares known. The plumber, the carpenter, in modest "services offered" cards on the want page, make themselves known. The movie theater makes itself known. The minister is taking space to make himself and church known. Robinson Crusoe, the great tenor, cannot even where but it is in the newspapers, and we know that the subtle press agent has held up the newspapers for some more free advertising. Far be it from Robby Crusoe to bruit forth his excellencies in person, but if it be done for him—let the quips fall where they may, the next lot of disk records sell the better.

Now, get out that directory, as you sit in your empty studio, waiting for your first pupils. Find the names I told you to mark with stars.

JIM THE PENMAN.

Now, there is one: James D. Smith, editor or city editor of the Mercury. What sort of a fellow is behind that string of letters? Get out your notebook. Jot down: James D. Smith, editor of Mercury. Has a house phone, 980 party D. Yes, name of his wife appears, too. Paper is a morning sheet. Get the Mercury for that day and for several days back. Study it—the city news especially. Does the Mercury pay any attention to music? Take the Saturday issue. Does the Mercury run church notices? If so, are the titles of hymns and names of composers spelled correctly? If there is an item on music, was it handled aright? What does the Mercury itself show as to the editor's feeling toward music? Remember this, though: The Mercury may treat music in very slovenly style, yet Smith himself may be musically minded, but so rushed and put upon by press of duties and greater (to him) affairs, that Music is not spelled for him with a capital letter, as it is with you, to whom it means all. Remember, too, that the lawyer thinks the Mercury ought to be better informed on

[Mr. Gilbert for many years was editor or managing editor of newspapers in communities of 35,000 to 75,000 in which there was more than usual musical activity. He studied music for its cultural value as a young man, going more into its history, theory, composition, and harmony than into execution. In his experience he came to know the troubles that beset the small-city music teacher and the struggling student, and he here sets forth practical ideas for the benefit of each.—Editor's Note.]

law, the doctor thinks the Mercury is lax on medicine, and so on. The Mercury has to do the best it can in all things.

Having looked over the Mercury, let us take the other newspapers, not neglecting the weeklies, if there are such. Also ascertain which of the town's newspapers have a Sunday edition. Or, if none have, if some nearby city does not send into your field a special Sunday edition.

Having looked the news field all over, you find that Smith, of the Mercury, seems best fitted to serve you. But how make him? Easy enough. By serving him.

Begin to inquire about Smith, and ask questions until you have something of a working knowledge of the man. Not the editor, but the *man*. What are his likes, dislikes, fads, fancies? Of course, by this time you have subscribed to the Mercury. Not as a street buyer. No; you have written a little letter, addressed to the company, not to the editor, enclosing funds or check, calling attention to the fact that you are a newcomer in town, and wish the paper sent to your address. You pay for a year. In a day or two you go to the business office, not to the editorial rooms, and have inserted in the Mercury your card, paying for it in advance and establishing yourself as a person of businesslike method.

Now, you consider Smith again. In a sense, the Mercury is now your paper, but the others may be, in time, as well. If the Mercury does job printing, have your envelopes and letterheads printed there. Get acquainted with the foreman of the composing room. Do not get in his way or take up his time. But get a nodding acquaintance with him, anyway.

Now, you are ready for Smith. Good old Smith. Worried, hurried, probably flurried, smoking like a hamhouse, perhaps, wishing he had the staff of the New York Sun so he could develop his ideas to the uttermost, starting out at high pressure every day and ending in an area of "low" each night or early in the morning. Short of speech, maybe tart; but a good enough scout if you know him.

Now, do not make the mistake of thinking you can get Smith on your side by having some one with a "pull" introduce you to him. Smith is shy of people who have to have some one else vouch for them. He has been "fed up" on propaganda, press agency, woman stuff, sob sister products and what nots. Go right to Smith, having ascertained by inquiry or a note when he would prefer seeing you. Have what you want to say ready in mind and say it. And, Violet, whatever you do, never you make the error of telling Smith that you are an advertiser in his sheet, or that you are a subscriber, or that you know some one who is a friend of the Big Boss, or anything like that. Smith is there because he disregards all such hints and pleas. He wouldn't last a day on his job if he heeded those who want to swerve him from the line of duty because they advertise or have influence.

NO-HO-BLE MUSIC.

No, Violet, go to Smith and tell him who and what you are. And do not tell him what a grand and no-ho-ble thing music is and how much the Mercury needs more about it in its columns. Smith has heard that, world without end, amen. He can sing it backward, without notes. Orpheus made the same complaint about the first Mercury to Olympian Jove. It is "old stuff."

You will say about this to Smith, while he studies you over and estimates you and catalogs you in his quick acting brain:

"I am Miss (or Mr.) —, with my studio at — (here presenting your card, which Smith will lay down tentatively on his desk, perhaps with a side glance at the waste basket). I want a chance to cover music events here for the Mercury. I want to do this from a strictly newspaper viewpoint, not from a highbrow standpoint. I am a graduate of —, and I am not so much interested in the compensation I may receive so much as I am in getting acquainted with the town's musical life and people, and I think that by serving the Mercury I can best accomplish this."

Smith will understand such a talk. Do not try to make him think the Mercury is honored by your presence in its office. It is not. The Mercury may be bored by you. Smith may be, but he will not show it at the start. His first remark will be an interrogatory "yes?" perhaps. Then you must keep on boring in:

"To prove that I can make good, I hope you can give me an assignment. Let me write up any little musical event that is coming soon. No matter what it is—the recital of a teacher in some suburb, the plant of some of the clubs for music for this year, the music in one of the church choirs. Tell me how much space you want to give to it and when my copy should be in, and I'll take care of it. No charge for it. I want a tryout."

Smith may here counter with the remark that the boss will not permit him to hire a music reporter.

"Never mind that. I am offering to serve in return for something that will be of value to me. I want to know the town and be known. I offer a straight out business proposition. Let me try, at least."

Now a man like Smith is pretty apt to understand straight talk like that. I think he'll give you a chance. If he does not, do not leave him cold. Leave an opening for a return visit and another. Perhaps delegate yourself as a reporter and write up some musical event yourself, bringing the copy to busy Smith early, just when he is

looking for live, readable copy. He'll smile at your persistence. He may be grumpy outside, but he'll smile inside.

Now, we shall suppose you have made your point and are accepted at your claimed value. In writing for the Mercury, do not rhapsodize about music in the abstract, its glories, the brightness of Beethoven's fame, and so on. Stick to facts. There was a recital. It was held at such a place, under such and such auspices. Or for a certain purpose. State facts. Give the names of the players or singers, the titles of the pieces, whether each was well received, keeping your profound musical erudition in the background. At first, leave it out. Stick to facts. Get names without error. Remember you are writing *news*, not an editorial. Do not sign your name to the article. Smith will not run your name—yet.

Having made a start, Smith will let you try again. That problem of music reporting has been his bugbear. He has had to skid a cub reporter up to the Tuesday Evening Club to write up some concert and has had to take the brickbats of the elite for years. Now he can show 'em that the good old Mercury needn't go with gummied wings on its heels! After a time he may send you to the club and give you the opportunity of having your writeup used as a "feature" with your name at the head. Not your name as a music teacher, but your name. And folks will read the article and turn to the directory and they will find out that you teach music. Or they will ask, and if you haven't managed to let some of the club members know that you do, you do not deserve a place on the map.

There you are, making your bow to your community. You are known. You have made a place for yourself. You have not received much, if anything, as yet, from the Mercury, but you have received what the owner of a department store, using half a page of paid advertising a day, may not receive—free publicity, the best kind of all, the kind Robinson Crusoe works his head off to get.

LITTLE HELPFUL.

Now, consider the music field in your community. It has all sorts of ramifications. The name of the new tenor in the M. E. Church has news value. Get acquainted with the organist of the church. The busy secretary of the Tuesday Night Club may appreciate your help in making up a music program. That will make news and you may be asked to play and so become more favorably known. Be sure to take every opportunity to praise your contemporaries in music. Never let it be said that you used your position as news gatherer to harm another musician. If you cannot praise, be silent. Take every opportunity to lift up music as a whole, emphasizing its value in all relations of life. Make it your business to know if some department store is making changes in its music room, installing soundproof booths for the use of people who purchase disk machines and player pianos and rolls. Ascertain which of the lodges maintain quartets and make it a point to mention their work when possible. In fact, study your community and its possibilities with regard to music and make music the liveliest news in it, if you can. Anyway, make it as much of a news possibility as in you lies. Smith will help you, for music, rightly handled, brings *names* into a newspaper, and names mean personality and the human touch, and that is what makes a newspaper—news about people.

Meantime, consider the weeklies, or the Sunday editions in your field. Any or all of them may be glad to have a little music review of each week. If none of the dailies will let you in, the weeklies or "Sundays" may.

What I have set forth here can be done by any man or woman of ordinary sense and education. There is no reason why any musician should sit in a corner and wait for business to come, unsolicited. You must make yourself known as a musician before people will accept you as such. The easiest, best and most direct way is to let the Mercury or some other newspaper do it for you.

HOW SHE ARRIVED.

All that I have set forth here has been done. I remember with amusement how a determined girl put herself on the musical map of a certain community by letting all the newspaper folk know that she would be glad at any time to answer any inquiry on music, in person or by phone, at any hour. She was called out of bed many a night by the jangling bell, but she always had a smile in her voice and was ready to give inquiring news friends that correct spelling of titles and names or any other information they needed. And when she gave her first recital—she had a double column picture, a "swell" head and all the trimmings. Not in one newspaper, but in all. She had arrived with a bang.

There are dozens of ways in which the new and established music teacher can help the news folk. Do not expect the news folk to hunt you up and ask you. Go to them, tactfully, quietly and purposefully, and let them know what you can do. I knew a young vocal teacher who in a year, by following out the methods I have outlined above, made himself, so far as the public knew, the musical arbiter of a town of 50,000. He was given a column a week, with his name over it. He was appealed to by every one worth while on all things connected with music. At first he gave his services to the newspapers gratis; in time he received a modest compensation. But his big reward was in the leadership he acquired and in the big classes he built up.

In the small towns, where there are no daily newspapers, the editor may be unable to pay anything for what the aspiring music teacher has to offer. But he may run your business card each week, gratis, in return for your assistance.

Do not accept everything I have set forth here as cut and dried, not subject to revision. Use it as food for thought. If you cannot in one way use the newspapers in your field (or one, at least) to make yourself known, think up another way. There ought to be a way to fit every case, if you will only work it out. The ancient advice was "Know thyself!" But I prefer the American plan: "Make thyself known." It works, all the way from peanut butter up to piano sonatas.

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The Apocalypse

Dramatic Oratorio

Original Text by

PAULINE ARNOUX MacARTHUR and HENRI PIERRE ROCHE

Music by PAOLO GALLICO

First Performance at Tri-Cities June 7-8, 1921

The VERDICT

Pierre V. R. Key in the *Davenport Democrat and Leader*, June 8, 1921.

For a time last evening it looked as though there would be a general crowning in Augustana College gymnasium. Paolo Gallico and Pauline MacArthur were of course the ones to whom the laurels were chiefly due, but the mood of the audience which stood at the close of the world's premiere of "The Apocalypse" was manifestly generous. Anticipation had been realized in actuality—on this occasion in text and music—so everybody wore a pleased look.

If one were to have judged by the popular verdict, then "The Apocalypse" was the sort of success sophomore writers delight to term "unqualified." Certainly there was enough evidence of visual and aural kinds to form an overwhelming verdict.

There can be slight doubt that this morning will find Mr. Gallico more popular than ever among his Federation admirers, who declared, last evening, that his music is epoch-making.

"The Apocalypse" must undergo the test of metropolitan criticism. Artur Bodanzky is to do it next autumn with the Society of the Friends of Music.

The timeliness of setting to music such a text as that forming "The Apocalypse" is unquestioned. It tells a connected story, a story in which drama abounds. Mrs. MacArthur in her foreword explains that it "is intended to focus attention upon the subtle forces that have been destructive from the beginning of time, and to arouse in the hearts of men the hope of the Millennium as set forth in the Apocalypse."

It is a text which leaves upon us a vivid impression and whose entire value we hope finally to grasp.

Craftsmanship of a high order is disclosed on every page of "The Apocalypse" score. It impresses the expert as sane writing, in which the style is sufficiently free to impart to the listener a feeling of spontaneity.

Mr. Gallico has the Italian sense of the dramatic. He has an inherent feeling for musical color and it is because of this that his values are shifted with a skill that avoids monotony.

Betty Adler in the *Davenport Daily Times*.

Of tremendous significance musically, as well as for the message it brings to the world at this time, was the initial presentation of "The Apocalypse."

It is a big, impressive work, full of color and dramatic feeling. It is more than a work of art—it is a sermon, a preaching in poetry. It has the quality of originality of theme and handling.

The only libretto of its kind that equals this of "The Apocalypse" for dramatic intensity is Bach's "Passion."

Oscar Thompson in *Musical America*, June 18, 1921.

It does bespeak craftsmanship of a frequently high order, and invites admiration for its unity, its concision, its high aims, and its large measure of achievement of those things which it set out to do.

It is understood that Artur Bodanzky and the Society of the Friends of Music will give the oratorio in New York in the autumn.

That the biblical subjects treated have a certain timeliness is to be acknowledged.

The voice of Kundry is heard in the boast of evil flaunted by Babylon. Telramund comes to mind in a phrase as the Spirit of War breathes of rage and hatred. Yet it would be hypocritical to hold this against the score, for it is in these very passages—the crimson glorification of sin by Babylon; the taunting, malefic, militant bravado of War—that Mr. Gallico has risen to his most seizing eloquence, save perhaps for a few moments of starry beauty in the concluding "Millennium."

The Narrator opens the part called "Babylon" with a fine declamatory passage, "I saw a woman sit upon a scarlet colored beast," which is followed by a march of no inconsiderable power. The music

then allotted to the personification of the city, and what it has been assumed to represent, is the most dramatic and stirring of the oratorio.

The Musical Leader.

The libretto is splendid, especially where Mrs. MacArthur collaborates with the Bible.

Sigmund Spaeth's Verdict:

A carefully prepared interpretation, by the best organizations of New York, Boston, Philadelphia, or Chicago, under such a conductor as Bodanzky, Stokowski, or Stock, should reveal the full possibilities of this big work, which at a first hearing, even under unfavorable circumstances, aroused a deep and sincere interest, and created a real spontaneous enthusiasm.

The subject is such that even a conventional treatment might easily seem glorified, but both the librettists and the composer have used their material with far more than conventional skill. The traditions of oratorio are generally disregarded, particularly in the absence of set ensembles for the leading voices. Seldom do either the soloists or the chorus descend to the commonplace.

Mr. Gallico is consistently individual in his methods of expression, and if he worships any musical gods, they are Wagner and Strauss, both good models. He achieves his most striking effects in the Oriental dance-music, in 5-4 time, the grand climax after the writing on the wall, and the glorified apotheosis descriptive of the Millennium. In the last passage, boys' voices might be utilized to advantage.

Mrs. MacArthur's text is characterized by a spiritual sincerity, and she has maintained a consistent level of poetic expression, dignified in style, but not slavishly biblical.

The orchestration is full of unfathomed possibilities, the choral writing difficult but impressive; altogether a score of rich promise, crying out to be heard again under the most favorable circumstances obtainable.

Editorial in the *Davenport Daily Times*

THE APOCALYPSE

Paolo Gallico and Pauline A. MacArthur are to be congratulated upon the success of the first presentation of their oratorio, "The Apocalypse," last night. Everyone who heard Gallico's musical setting of Mrs. MacArthur's libretto agrees that the production was well worth while, and not a few are asserting that it equals some of the oratories that have lived during the last 500 years since the development of this form of composition was begun.

Those who listened to "The Apocalypse" last night were delighted, and at the close of the program greeted Gallico in a demonstration that ought to inspire and encourage him to continue his efforts in this particular field of composition. The Tri-Cities are indeed fortunate in having the privilege of listening to this initial presentation of an oratorio which there is reason to believe will live and become popular as one of the great American contributions to the world of music.

Comments Prior to World Premier

Herbert F. Peyser in the *Musical Monitor* of March, 1921.

It seems little short of amazing that the vast and puissant symbolism of the Book of Revelation should not yet—in the light of its relationship to the world-shaking events of the past seven years—have become a basis of artistic manifestation. It is none the less true that the bulk of humanity has been much in the position of the man unable to see the forest because of the trees. Adequately to interpret these most recondite phases of scriptural prophecy calls for a clarity and penetrance of vision, a spiritual sensitiveness and second sight accorded only to such as have soared "above the battle," in the luminous phrase of Romain Rolland. It is, therefore, with a pardonable pride and sense of patriotic satisfaction that one notes the achievement of Pauline Arnoux MacArthur in conceiving and partly executing the text

of the dramatic oratorio "The Apocalypse." Written while the war was still in active progress it was offered to composers in this country as the poetic incentive to a score for which a prize of \$5,000 was tendered by the National Federation of Musical Clubs. The prize was won by Paolo Gallico and the oratorio will receive its first presentation at the forthcoming Biennial.

The production of such a work will for several reasons be awaited with interest. The aims of the librettist and composer have been projected along lines of spiritual interpretation and prophetic disclosures as much as of sheer beauty of artistic achievement. And in the selection of their medium they have shown a deep sense of practical values. For oratorio has proved itself a form essentially congenial to American composers, who can point to a prouder record of accomplishment in this field than in the sphere of opera, wherein

they still seem to grope more or less blindly after the elusive. However, "The Apocalypse" has been devised to fill a dual purpose. Styled a "dramatic oratorio" it will be found a potential opera. "The Apocalypse" is cast in a prologue and three parts, or acts. These are entitled respectively "Belshazzar's Feast," "Armageddon," "Babylon," and "The Millennium." Despite the title of the work the text has been drawn not exclusively from Revelation but from the Book of Daniel as well, though it must not be supposed that it is entirely derived from Holy Writ. In point of fact, practically all of the "Belshazzar's Feast" and "Babylon" sections are made up of original verses by Mrs. MacArthur, while "Armageddon" is the work of Henri Pierre Roché (a member of the French Financial Commission that visited this country during the war), to whose collaboration with the American poetess are due certain of the most striking passages in the

work. For the Apotheosis section, dominated "The Millennium," the tremendous imagery of Revelation has alone been employed.

Frank Patterson in *Musical Courier* of March 24, 1921.

The text of "The Apocalypse" is indeed dramatic.

Indeed, with the single exception of Bach's "Passion," it is doubtful if any text has ever been set to music in the form of an oratorio that has greater dramatic force than this "Apocalypse." It is a work of deep religious fervor, of intense color, and of spiritual feeling, drawn as well from the Book of Daniel and the Apocalypse as from a spirit of denunciation of wickedness in all its forms.

It will be seen that this libretto is full from end to end with strong, vigorous, passionate emotions.

Publisher to Be Announced Later

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, JUNE 30, 1921 No. 2151

Secret marriages seem to be the fashion nowadays with young violinists. Eddie Brown set the example, and now one learns that Sascha Jacobsen was married several weeks ago.

Vienna honored itself and Johann Strauss, the "Waltz King," in erecting the statue to him which was dedicated last Sunday. How much joy his exquisite, inimitable melodies have brought to this world!

"The Beggar's Opera" recently celebrated the first anniversary of its London revival and it is still going strong, notwithstanding the slump of the theater business in London, similar to the one that is being experienced here.

Answer (in the Monthly Musical Record, London) to cellist: "There is no regular period for re-hairing a bow. If you feel that it is getting thin, and you are losing tone, have it done." How happy some of us would be if we could only substitute the word "head" for "bow" in that answer.

Bryn Mawr College plans to open a department in Theoretical Music under the direction of Dr. Thomas W. Surrette, of Concord, Mass. There will be both undergraduate and advanced courses in the history and appreciation of music, and also undergraduate courses in harmony and counterpoint. Is that theoretical music?

The Franco-American Conservatory of Music at Fontainebleau got off to a fair start on June 26. The French Minister of Fine Arts made an address which was responded to by Robert Underwood Johnson, former American Ambassador to France, and by Walter Damrosch who seems, peculiarly enough, to have assumed the role of Chief Apostle of French Music in America.

Koussewitzky, Russian conductor and contrabassist, tells a good story about the Russian National Hymn, the fine tune by Lvoff that was so well known before the days of revolution and Bolshevism. It was considered a test of loyalty that the hymn should be encored whenever played, and it was the invariable custom to encore it; but shortly before the revolution, when Koussewitzky was conducting a concert, the authorities asked him to play the hymn through twice without waiting for applause, as there might not be any, in which case an embarrassing situation would be created for all con-

cerned. There are, incidentally, some artists of today who seem to have instituted this system on their own initiative.

In speaking of the Anglo-American entente, we learn that various American conductors have ordered three of Josef Holbrooke's large works with a view of producing them next season. They are: "The Raven," a suite from "The Children of Don," and "The Viking." And some adventurous soloist has ordered the piano concerto.

The Parisian paper, *Musique et Instruments*, says in its issue of June 10: "Paderewski is resting in California where he possesses a small cottage" (un petit cottage). The Parisian paper does not know that in California every small cottage which has a large front or back yard is referred to grandiloquently and euphemistically as a "ranch."

George Eastman, of kodak and music school fame, is the latest to become a Knight of the Order of the Crown of Italy. The cross of the order was conferred upon him a few weeks ago at one of the Sunday night musicales at his home by Ambassador Ricci on behalf of the King of Italy, in recognition of his achievements in the fields of both industry and art.

At the annual festival of the Goethe Society held at Weimar in May, an opera—or, more properly, a "Singspiel"—with the libretto based on Goethe's "Erwin und Elmire," with music by Othmar Schoeck, was produced. It turned out to be a rather innocuous affair. The composer is a young Swiss. An opera of his, "Don Ranudo," produced in his native country, is said to have been more promising than his latter effort.

Cruel Flo Ziegfeld refused to produce the comic opera he ordered from Mischa Elman; at least so Mischa claims in a suit he has just brought against Flo for \$100,000. Fiddler comic operas have not gone badly—witness Kreisler's "Apple Blossoms," Zimbalist's "Honeydew" and Eddie Brown's "Roly-Boly Eyes," two of which lasted a season or more, while the third achieved a respectable run. Mischa had made some good tunes, too, for his show. He played them for us once.

"La Musique de Chambre" (Chamber Music), a new French periodical, makes its appearance. It is published under the high patronage of Paul Leon, Minister of Arts. The announcement says that it will print 1,100 pages of chamber music a year, three-fourths new modern music, one-fourth classic music. Price 175 francs in France, 190 francs abroad (190 francs at the present rate of exchange is about \$15). When is America going to have a Minister of Arts who will lend his high patronage to the publication of chamber music?

Paul Lewinson, writing in the New York Evening Sun, says that 600 volumes with marginal annotations by the late James G. Hunker will soon be on the shelves of the New York Public Library. If they are distributed freely among the vandals of the reading public they will soon have many a notation that is not Hunker's. And if Hunker's are in pencil they will soon disappear. Let us hope that so valuable a memorial will be preserved, or, better still, carefully copied, edited and printed for public sale.

Edward Bok has done many acts of notable service for the home of his adoption, Philadelphia, and now he has added another by inviting, through the Academy of Music Corporation, of which he is head, the famous Bach Choir from Bethlehem, Pa., with Dr. J. Fred Wolle, distinguished conductor, to appear at the Academy next November. The invitation has been accepted. The program, which has not yet been definitely arranged, will consist of numbers by the Bach Choir and the famous Moravian Trombone Choir of Bethlehem as well as Bach orchestral numbers by the Philadelphia Orchestra.

PILGRIM MUSIC

It seems as if whoever has charge of the publicity for the Pilgrim Tercentenary Celebration, which is to take place at Plymouth, Mass., in July and August, is rather remiss. Most of the world is under the impression that the Pilgrim celebrations were all finished last fall and winter, but the real genuine article at the home of the Pilgrims themselves is yet to come. There are to be a dozen performances of a mammoth pageant during the two months named, the day of days being August 1

when there will be a great parade which will be witnessed by President and Mrs. Harding; Vice-President and Mrs. Coolidge, the Minister of Holland to the United States, and the British Ambassador, as guest of honor of the town of Plymouth.

The music for the pageant has been written by nine well known American composers—George Chadwick, Arthur Foote, John Powell, Chalmers Clifton, Henry F. Gilbert, Leo Sowerby, Frederick S. Converse, Edward Burlingame Hill and Edgar Stillman Kelley. These composers have contributed in a varying degree, Henry F. Gilbert having been called upon for considerably more than the others—the prelude, the Norse scenes, and music for five historical tableaux which precede the arrival of the Pilgrims. Incidentally, most of the composers in the list are of old New England stock, Mr. Gilbert dating back to 1632 in New England on the maternal side and 1640 in the paternal branch—Humphrey Gilbert of Ipswich, Mass.

UNMUSICAL

Dr. A. S. McCormick, of Akron, Ohio, and evidently a lover of music, challenged the statement which we recently made, that "The British are the most unmusical people in the world." Here is his letter:

I shall not discuss the comparative musical ability and taste of Great Britain and U. S. A., nor the correct or incorrect views expressed in the London Musical News and Herald recently.

I do, however, challenge the statement that the British are the "most unmusical people in the world." I was not born in Great Britain nor my parents. Perhaps that race does not produce great composers, singers, musicians. Perhaps their orchestras are not equal to ours. They do lead the world in choruses and bands, especially the latter.

Except possibly the Mendelssohn of Toronto, now I believe defunct, no country possesses a chorus equal to the choirs of Sheffield and Leeds.

There is no question about British supremacy in bands. With the one exception of the Garde Republicaine, the British Army bands are the finest in the world. Sousa, United States Marine and others at their best are no match for the wonderful bands of the Grenadier, Coldstream, Scots, Irish, Regiments of Guards, Royal Artillery and many others. In beauty of tone, precision and general excellence they lead the world. Even the Germans admitted this superiority. Capt. Albert Williams, Musical Bachelor and Doctor of Music of Oxford University, bandmaster of the Grenadier Guards, and Lieut. Col. J. M. Rogan, of the Coldstream Guards (note his high rank); Lieut. F. W. Wood, of the Scots Guards, and Lieut. C. H. Hassell, of the Irish Guards, are types of the musical attainments of the conductors (bandmasters) of these organizations.

During their recent visit to the Toronto Exhibition, the Grenadiers played twice daily to huge audiences for two weeks and then for one week more nightly filled Massey Hall's 4,000 seats.

I have many times heard the best bands of both countries and I express the opinion of every American with whom I have encountered who has had the same pleasure. Unless some catastrophe happens to our British cousins I believe their bands will always be supreme. The civilian and brass bands such as Black Dyke Mills, Bess o' the Barn, St. Hilda Colliery are delightful to hear. We don't possess that type in this country.

Very likely Dr. McCormick is correct in his statement about the choirs of Sheffield and Leeds. It is perfectly true that there is a lot of choral singing in England—and some of it is very good indeed—but whenever Dr. McCormick gets a chance to listen to the St. Olaf Choir from Northfield, Minn., we hope he will do so.

As to his remark that "there is no question as to British supremacy in bands," we hesitate to agree with him. The British do have a number of excellent organizations, particularly good from the standpoint of band technique. We have heard a considerable number of them. We have also heard the Garde Republicaine, and some of the leading Italian military bands and preferred them from the standpoint of genuinely musical performances to the British bands. Incidentally, our idea is that there is no better band anywhere today than Edwin Franko Goldman's Concert Band, which plays all summer to the joy and delight of New Yorkers. We venture to think it has the most remarkable personnel of expert musicians ever assembled in one band.

Dr. McCormick mentions Lieut. Col. J. M. Rogan of the Coldstream Guards. In 1914 we listened to a concert of the Coldstream's in London conducted by Lieut. Col. Rogan, although he had not risen to that rank at that time. We remember that Col. Rogan played a selection from some well known opera. We doubt very much indeed if Col. Rogan had ever heard that opera, for his tempi had no resemblance to the correct ones.

It is the time of the year when we dislike entering into any disputes. If Dr. McCormick thinks that the fact that Great Britain has several good choirs, and some good bands, proves that the British are not the most unmusical people in the world, we are only too happy to afford him the opportunity to express his opinion to that effect.

VARIATIONETTES

By the Editor-in-Chief

"Modo" writes: "Don't you think that all discussions about critics, their views, and their writings, are an awful waste of time? They lead nowhere and certainly do no good for music. Why not devote that space to articles about the great composers and their masterpieces, old and modern?" Right you are, Modo, absolutely and undeniably.

We thank The Triad (May, 1921) for its advertisement:

Where do editors come from? I don't know. You might as well ask me where the sparrows go to when they die. I have known about three hundred and fifty-five editors intimately, and I never met the father or mother of any one of them, and certainly never heard the grandfather of any one of them so much as referred to. I think they come out of the ground in some slum when there is a hard shower after a long spell of dry weather.

I had a vision of editors in hell. Each sat surrounded by literary men whose souls he had damned and whose work he had disfigured. These put bits of tarred twine between his toes and set light to them. After that they tied him down and read aloud yards of the stuff he had accepted. And that was the worst torture of hell.

A correspondent writes us a long letter asking for a list of reliable securities in which to invest his savings of the past five years. We do not know much about securities but we know enough to advise the gentleman to put his money under his pillow or in an old stocking. The joke of "securities" nowadays is, that they are not secure. And even the banks and insurance companies are not above suspicion. Some of the banks lent money on sugar when it was twenty-five cents a pound and then watched it slide gracefully to six cents, and at least one insurance company (according to current newspaper stories) lost \$11,000,000 in stock investments—"securities"—since 1917. Moral: if you have money, hide it, and do not let anyone know where.

The one I like—'tain't no supposin',
Is that there fiddler, Maxie Rosen.

Z.

I hate the works of old Franz Liszt,
When all are gone, they won't be missed.

T. A. B.

Twelve years I've had my Steinway.
It still is in a fine way.

LAURA.

Give me a work by H. H. Huss,
That modest, gifted, charming cuss.

J. S.

The people I would like to beat
Write verse like this in your darned sheet.

M. B. H.

The tenor I hate is H. P. Mote,
He sings exactly like a goat.

CRITICUS.

The girl I like is Tilly Swank,
Because she's not a music crank.

S.

Rinaldo Sidoli, twenty years old, and clerk at the Park National Bank, is alleged to have stolen \$14,000 from the institution, in order to buy a violin, take music lessons, and give a concert at Aeolian Hall. His rental of the hall led to his detection. Moral of this: If you steal \$14,000, don't give concerts with it.

Another bit of financial advice: Do not invest in unfamiliar or unknown film stocks.

Best advice of all: If you are a musician, stick to your music. Nine chances to one, that is all you know, anyway.

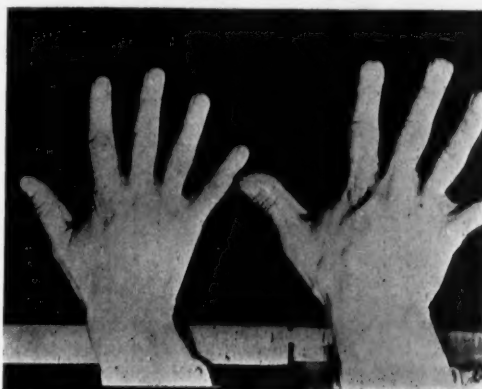
Clarence Lucas, one of those rare musicians who knows much about everything, communicates from London:

DEAR L. L.:

"Our hands are full of business," said Shakespeare's King Henry IV, without having an inkling of this photograph which was to be. (The picture is reproduced on this page.—L. L.) I made a chance snapshot at these two hands while César Saerchinger and Jascha Spivakovsky were expanding them against the wall a few days ago in London. The normal, average hand of our genial Berlin correspondent I managed to catch, but the imposing hand of the phenomenal Russian pianist stretched beyond the horizon of my lens. It plays twelfths as easily as an ordinary large hand plays tenths, and tenths like octaves, and octaves like sixths, and sixths like thirds, and thirds like a chromatic scale. Difficulties apparently do not exist for Spivakovsky, and his tone is enormous without being harsh. His hand is not nearly as hard as my bony affair, but it must contain about four times as much muscle and

sinew. His hands seem to lean over the keyboard like a racing cyclist over his machine.

We like Lucas' sporting comparison between Spivakovsky's hands and a motor cyclist. In England, sport is given its proper place even by serious persons and at serious moments. For example, a characteristic incident occurred in the Lord Chief Justice's Court a few weeks ago on the day that marked the running of the Derby, which was won by J. B. Joel's Humorist. A piece of paper was brought into the court by a messenger and handed from the press box to the associate, who eagerly read it and passed it up to the judge. His lordship nodded and sent the paper to counsel. In spite of the fact that a witness was being examined a num-



THE HANDS OF SAERCHINGER AND SPIVAKOVSKY
[Read about them on bottom of first column.]

ber of counsel devoured the contents of the message, which then found its way to the jury box, and a suspension of the proceedings was allowed while the jurors, both male and female, read the disclosure on the slip. Eventually the witness in the box was handed the billet and he read audibly: "Humorist wins the Derby." Very solemnly the case proceeded.

What is worse than a cornet solo? Well, the Goldman concert last Monday at Columbia University had a selection for three cornets all playing at the same time.

So Carpentier intends to become a concert pianist after his fight with Dempsey. Were we given to such undignified comment, we should say that he will be a striking player. As it is, however, we merely remark that he ought to have plenty of punch in his performances.

Apropos, the New York dailies of last Sunday carried about ten pages of illustrated advance matter relating to the Dempsey-Carpentier fistic duel of July 2, and to the previous life and achievements of those artists. No doubt that was good journalism in reflecting the taste of the American public, considered by and large and fore and aft. Nevertheless we were led to wistful reflection when we read recently about the Ibanez Week, in ancient Valencia (Spain), the author's birth-city, whose entire population turned out for the culminating ceremonies, when the Mayor presented the celebrant with the Coat of Arms of Valencia.

After all, appreciation of art not only is a matter of relativity, but also of geography.

Now that wireless concerts have been given successfully, a new line of industry opens up for our thrifty singers and virtuosi, already able to multiply their activities and incomes through the reproducing machines. Orders like the following soon will be received by the members of the tuneful fraternity:

To Leopold Godowsky:—Kindly wireless brilliant performance of your "Triakontameron," with two encores, and Schumann "Carnival," with same.

A. G. KSMITH,

Concert Manager, Wappinger's Falls, N. Y.

To Giulio Gatti-Casazza:—Please wireless third act of "Aida," with Caruso, if in good voice. Inform us price of "Tristan," with long winded sec-

ond act finale omitted, and beginning of third act cut in half.

MALIBRAN MUSICAL CLUB,

Running Horse Junction, Montana.

To Fritz Kreisler:—Would like, by return wireless, in time for mother-in-law's funeral, one performance "Humoreske," one "Home, Sweet Home" and (not too suggestively played) one "Fire Music" from "Walküre."

JOHN BJONES,
Columbus, N. M.

It may be summer time, and no doubt is, but nevertheless there appears to be no excuse for M. B. H.'s sending to this serious column such an item as this: "Yesterday evening I went to a restaurant for dinner, and, after listening to syncopated music throughout the meal, do you wonder that when I got to the dessert course I absently-mindedly asked for 'jazzberries'?"

Last week some one said Benno Mosey
(Possessed of a name rather prosy
Because of the hitch
In the name Moiseiwitch)
Would never be featured in poesy.

E. K.

The pianist I like is Ganz (called Gontz)
Who always knows just what he wants.

E. B.

Werrenrath's the man I like
He's an artist, sure as Mike.

E. T. H.

The teacher I like is Elfert Florio
He never gets mad or even sorio.

Napoli.

I like that salesman who sold me a Chickering
Because we got on without any dickering.

F.

The lecturer I like is Phineas Keep,
I know what he says e'en when I'm asleep.

Alicia.

The opera I like is "Meistersinger."
It certainly is—well, some humdinger.

J. B.

My organist is Doctor Carl,
His fingers never twist or snarl.

P. W.

The girl I like is Galli-Curci,
Because—oh, hell, I can't rhyme this.

Dunecap.

If someone doesn't soon like Rimini,
I'll be the goat, I will, by Jiminy.

M. D.

"Did you know?" asks the Morning Telegraph, "that Selim Palmgren, the Finnish composer and pianist, will make her American debut at Aeolian Hall in October?" And does the Telegraph know that the other Finnish girl composer, Jan Sibelius, has cancelled her engagement to visit this country next winter and settle in Rochester as the head of the Eastman music school there?

Wise words these, from London Musical News; so wise that we reproduce them in large print:

"When the news reached us of the death of our distinguished American confrère, James Huneker, who was known to us only through certain of his books, we preferred to postpone our tribute to his memory in order that it should be more adequate. We hope to publish in a subsequent issue an essay on his many-sided activities. Meanwhile we regret to learn from the American Press that although he had risen to be the most prominent member of his profession in the States, and although his writings were not confined to music, his life's work was so ill-rewarded that he left practically nothing except his library, which has had to be sold for the benefit of his dependents. Thus it is not only in England that writing upon musical subjects is the worst paid of literary occupations. One must needs be an enthusiast to remain faithful to it. We are sometimes consulted by young aspirants who think of making it their profession. Our advice to them is that unless they can beg, borrow, steal, inherit or marry enough money to live on in comfort, they had far better leave musical journalism alone."

Brilliant stars upon this earth
More than those in Heav'n are worth.

—Exchange.

Maybe, yes. But those on high don't remind every one of it all the time.

Nilly (about to start for Europe)—"Don't you love the high seas?"

Willy (savagely)—"High C's? I tell you I hate opera and always shall."

LEONARD LIEBLING.

A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher Have a High School or College Education?

WHAT IS YOUR OPINION?—LET US HEAR FROM YOU!

The MUSICAL COURIER is in receipt of the following letter from the Southern Woman's Educational Alliance:

"We should be greatly interested to have you conduct in your columns a forum on the question as to whether a girl gifted in music and going in for a musical career other than teaching—or perhaps also those intending to teach—should go to college at all, and if so, for how long. If she should go, what subjects are recommended for her special study while there?"

"Our own work includes constant vocational guidance to Southern girls, and one of our chief aims is to help girls to relate their general education in the most helpful way to the calling which they choose to follow. We feel increasingly the need of as much light as possible on the question which I am presenting now, and realize that the point of view of the highly successful musician is indispensable to a safe judgment here.

(Signed) ORIE LATHAM HATCHER,
President."

The MUSICAL COURIER will very gladly conduct a forum such as is here suggested, at least until it is discovered whether there is enough interest among highly successful musicians to warrant it. Opinions are invited.

What the MUSICAL COURIER thinks about it cannot be stated in a few words. The subject has too many ramifications and gives rise to too many misunderstandings. An article entitled "Mud and Music," which appeared in the issue of August 12, 1920, dealt with the whole subject of musical and school education and may well be referred to by those interested. It was there recommended that the public school should take upon itself the responsibility of deciding whether any boy or girl showed sufficient musical talent to warrant a shortening of the school hours so as to permit music practice. It was also recommended that, in case the school did see fit to shorten the school hours in favor of music study, it (the school) should see to it that the music study was really carried out and that the progress continued to be satisfactory. This would necessitate the employment by the school of a competent examining board of "highly successful musicians" which would take the matter in charge.

The reason for this recommendation is the perfectly obvious and evident fact that far too many boys and girls—especially girls—in America turn to music when they are entirely unfit, either by talent or temperament, for the musical career. This is the result of a very widespread ignorance on the part of both children and parents, and on the part of many music teachers, on the part, also, of kindly and well-meaning people of wealth who wish to "help," of what the musical career involves. These people are ignorant of the vast gulf that separates a moderate knowledge of music and real musical efficiency. The present writer has seen, over and over again, young men and women twenty-three or four or five or more years of age, struggling to get a technic that is possessed by the real talent at eight or ten years of age. They do not realize it because they are not thrown with talents of that caliber; and sometimes, even when they do realize it, they accept as truth some foolish old popular adage such as "practice makes perfect," or believe what their parents and teachers have told them, that patience and perseverance are sure to mean success in the end.

That may be so in the ordinary callings of life. It is positively not so in music, and that fact cannot be too often or too vigorously repeated. This country has today thousands upon thousands of incompetent music teachers who have embraced the musical career for every possible sort of reason except the one justifiable reason: that they are genuinely endowed musically.

The boy or girl who is to be a musician ought to drift into music naturally as a result of supreme inclination. Everything musical, everything connected with music, ought to be easy to them, and this in spite of the fact that we hear stories of great composers like Verdi and Wagner being unable to

learn, being refused admission to the conservatories, and so on. Such stories are grossly exaggerated. They are true in a way, of course, but not in the way that they are understood by the boy or girl, their teachers and parents, who see music as a romantic career, not in the way they are understood by the near-failure who seeks to bolster up his failing courage. Verdi, at the age of ten, became organist at the church in the village in which he lived. The fact that he was later on refused admission to the Milan Conservatory was the result, no doubt, of some sort of misunderstanding, and also indicates the high excellence of the students who were admitted there. Wagner was a poor student, not because he lacked talent but because he had too much. He wanted to begin at the top. But, even so, it is not well to take those tales of his failures too literally. For, at the age of nineteen, he had already published a sonata and had some of his works, including an overture, performed. In the next year his symphony was played. His first opera was composed when he was nineteen, and he became conductor at Magdeburg when he was twenty-one. And yet those very stories have been used in this country by ignorant, incompetent teachers to encourage their talentless pupils for fear that those pupils would get discouraged and discontinue their lessons, thus lessening the teacher's income. That is criminal. That is why some action is sooner or later going to be necessary to prevent untalented boys and girls from taking up a musical career.

Should any musician ever study merely to be a music teacher? It is an interesting question brought up by the above quoted letter. Should not teaching always be dreamed of only as a side line? Should not the student always hold such belief in his own talent and ability that his or her ambition would be toward a public career of some sort—player, singer, composer?

Most assuredly! For the student who simply wants to acquire sufficient knowledge to be accepted as a teacher, who knows that he can never aspire to be a public performer or composer, must have a poor opinion of his talents, and that is bad, not only for himself but for the entire musical profession. Certainly, there are those who, having become highly proficient players or composers, turn their attention to teaching and make a specialty of it, greatly to the benefit of their pupils and all who come in contact with them. But in their early youth it is hardly possible that these teachers should have thought to learn only to be that. The teaching talent and enthusiasm is naturally a thing that shows itself in later life after the days of mere instinctive playing and learning have passed. The first instinct of talent is to play or to write. Afterwards the problems of being taught turn into problems of teaching others. Personal development leads to deep reflection, perhaps to discoveries of new facts associated with music, with technic, with composition, which it then becomes a delight of personal achievement to pass on to others. But to start out in childhood to study to be a teacher—?

College, or even high school, and specific musical efficiency do not seem to belong together. High school and college come at the very time when it is most important that the student (except the singer, of course) should put in many hours in practice. Music study takes all day; college or high school takes all day; how are they to be combined? Would an effort to combine them not lead to injury of the health? It would certainly seem so. And it is difficult to understand of what intrinsically musical benefit the higher education would be to a concert performer, to an orchestra player, to any practical musician, except to broaden their vision and perceptions generally. Also it is well to note that musicians, many of them, have become highly successful writers and lecturers without any college education. It would be interesting to know where such men as Harold Bauer, Rudolph Ganz, Godowsky, Ernest Bloch and others have learned to express themselves as they do. Did they have college educations? Did Vincent d'Indy, and Gustave Charpentier, and Franz Schrecker, and Wagner himself, who have written their own librettos, have

college educations? Did the virtuosos who delight us with their art year after year have college educations? Did the splendid musicians who make up the body of our great symphony orchestras have college educations? Or were all these learning their art at the age when other young people were studying at high school or college?

But there we get back to the beginning. These people were highly endowed musically. They no doubt showed their talent at such an early age that it was decided that they should be musicians. They were, many of them, like Verdi, already doing professional work at ten years. Their whole youth was doubtless devoted to the learning of music.

It is a matter of selection. Children ought to begin the study of music very early so that they may discover for themselves if they have the great talent and inclination that justify professionalism. If so, they should be given every opportunity to develop that talent, and their time and energy should not be wasted on other things. But . . . so long as they study music they should be forced really to study just as other children are forced (or ought to be) to study the ordinary school branches.

Music is a highly specialized profession. It is a career in which small talent is doomed to failure. There are no positions awaiting inefficiency or moderate efficiency. And it is a general ignorance of what efficiency in music means that causes most of the trouble in America. What we need is not more musicians but better musicians.

That is our opinion. What is yours?

AFTERNOON OR EVENING?

Aeolian Hall, says Manager Pfeifer, already is rented for practically all the evenings for the first half of the season beginning October 1—and doubtless nearly the same is true of the Town Hall. The only lesson one draws from this is that concert givers prefer to give concerts in the evening. Mr. Pfeifer states in an open letter sent to musical editors that he has been unable to accommodate many of his old patrons with evening dates, because those who are making debut recitals prefer to do so in the evening, and suggests that it would be to the latter's advantage, on the contrary, to give afternoon recitals since the critics have fewer other musical events to attend in the afternoon—very seldom either opera or orchestra concerts—and also have more time to prepare their notices. All of this is very true, but it does not alter the fact that in the minds of a great many people, all real, genuine concerts take place in the evening, the afternoon affairs being looked upon, like matinees at the theater, as special affairs particularly intended for women and children. As long as this feeling exists, artists making their debuts are likely to prefer evening dates in spite of all that may be said, leaving the afternoons to establish artists who may be sure of attracting an audience whether they play before or after dinner.

MRS. LYONS HONORED

When Mrs. John F. Lyons, the newly elected president of the National Federation of Music Clubs, reached her home in Fort Worth, Tex., on Friday, June 17, her friends and the musical authorities in that city did not hesitate to show her felt they had been honored by the tribute conferred that they, themselves, as well as the entire city, upon her. She arrived at eight o'clock in the morning and was met by a large delegation, also receiving a lot of flowers. Then, at noon, the Harmony Club gave a breakfast in her honor at which she was greeted by the Mayor of the city, and speeches were made not only by the officials of various musical and other clubs, but also by the president of the Chamber of Commerce and other representatives of general civic life. The Fort Worth Star-Telegram devoted a long editorial to her. All this shows not only how much Mrs. Lyons is held in esteem by her fellow townsmen, but also the splendid spirit which prevails in a wide-awake community like Fort Worth. Best of all, Mrs. Lyons deserves it all.

The National Federation of Music Clubs, under her energetic and intelligent leadership, bids fair to progress and develop as it never has before.

A QUESTION

The Courier Musical, Paris, says: "Mme. Mary Garden has received the Legion of Honor for services rendered to French music in the United States. What will Mme. — think of this?" To whom can our contemporary refer? Really, we are quite at a loss.

OPERA IN OUR LANGUAGE

"Opera in our language" is the title of a circular that is being sent out from Chicago, presumably by the National Federation of Music Clubs. It is signed by Eleanor Everest Freer, honorary member, National Federation of Musical Clubs, and includes a detachable subscription blank which reads as follows: "Opera in our language fund. I hereby subscribe \$100 when 1,000 subscriptions are pledged and a Board of Directors elected."

This would amount to \$100,000 and the circular, which is headed by a quotation from Roosevelt—"All I am trying to do is to preach what seems to me to be decent Americanism"—sets forth the plan upon which this fund is to be spent. It says: "We believe the time has come for the formation of a stock company for opera in our own language (English or American as one wishes to call it) for the Americanization of our national musical art, which must be a matter of pride and interest to all the citizens of the United States. Opera is for the public and our public is English-speaking. Foreign opera should only enter through the medium of our tongue. . . . After fifty years or more devoted to opera and song in foreign languages a new and definite stand must now be taken. Millions of dollars have been spent on grand opera in foreign languages without advancing by one step the progress of our own musical art. There is no stage and no public for the American composer, and the American poet has but half his rights. . . . Music is the most binding of the arts. We are not, however, concerned with the policies of the public, singer or publisher, but merely with the future welfare of our musical art which must—if it is to flourish—be based upon the principle of other art-making countries: to wit, the vernacular. Upon demand, perfect translations and enunciation will immediately follow. We believe opera in English can permanently be established at popular prices. . . ."

The MUSICAL COURIER is heartily in accord with the impulse underlying this new plan for the establishment of the English, or American, language in our opera houses. As Mrs. Freer says, perfect translations and enunciation will immediately follow upon popular demand. Demand and supply always go hand in hand, and the demand, in this case as in every other case, must come from the people. In order to create this demand much propaganda is necessary, as well as actual examples. Let the American public once hear perfect opera in perfect English, and it will insist upon its continuation. Managers of some of the small itinerant opera companies, completely Italian organizations, have stated repeatedly that their repertory depends upon the number of Italian residents in the city, and that their success depends largely upon the same thing. In other words, unless there are great artists as in the Metropolitan and Chicago opera companies, the people who really like and patronize Italian opera are Italian. The inference is that they get something out of this sort of opera that the rest of us do not. What they get is the poem, the play, the plot, whereas we others, we Americans, get only the music.

The American star system probably owes its existence to some such influence. People who have lived long enough abroad to become thoroughly familiar with the languages come back filled with enthusiasm for the opera companies in almost any little second rate city where not one of the singers is of stellar magnitude. Such opera, they will tell you, is thoroughly enjoyable. It is! And just such opera will be found thoroughly enjoyable in America when it is given in English so enunciated that it can be understood.

At the recent contest for singers in New York of the National Federation of Musical Clubs the matter of enunciation or pronunciation of English came under discussion, and one of the judges, a very noted opera singer of American birth, remarked in reply to the statement that the English of almost all of the singers was not as good as their Italian or French, that English was the least taught of the languages. That is perfectly true. The teachers who make a real specialty of teaching their pupils to sing English are few and far between. There seems to be a sort of mysterious fetish in foreign tongues. To sing English, even if both teacher and pupil are full-blooded Americans, appears to be thought reprehensible, or, at least, useless.

On the other hand, people who have attended many vocal recitals in America in recent years have begun to notice that songs sung in English clearly enunciated are likely to be successful, even sometimes when the singing is in no way remarkable. That is perfectly natural. Singing in the Middle Ages was largely a matter of recitation. Stories

were chanted upon a monotonous tune. Almost all poetry was thus given to the people, and when opera came into being the story of the play was told in recitative, as it is today. And can you see a big American opera house full of people listening to an artist sing recitative to them in a language they do not understand? No wonder they are bored.

Again, on the other hand, what is more beautiful than the recitatives which separate the solos and choruses in our standard oratorios? What could be more impressive than these solemn words uttered with vivid enunciation by a competent artist? And yet that very same artist is likely to turn around and tell you that opera in English is an impossibility, a monstrosity. Logically we ought then to sing the great oratorios in German, French or Italian. What is sauce for the goose is sauce for the gander. But that, we all realize, would be senseless.

The psychology of the American public upon the subject of opera in English is easy to comprehend. Give them good opera in good English and they are charmed. But they have been taught to suppose that that is impossible. They forget the several English opera companies that have toured this country with success. They forget the Savage company with "Madame Butterfly." Of course that succeeded: an American story with American characters and an American name. And other operas would succeed equally well, even when the entire subject is thoroughly foreign, as in those of Wagner, if the translation is properly done and the work properly sung. Who can forget, for instance, what a success "The Mastersingers" would be with a really proper English translation, and with much that is superfluous in the original score omitted? There is a comedy that would go right to the American heart, a sentimental love story that would appeal to every one of us.

The truth is that opera in America depends upon opera in English. Just as long as opera is in foreign languages it will be foreign to the American public. Today, opera, except comic opera, is not an American institution at all. The general public knows nothing about it and thinks nothing about it. They do not miss it because they have never had it. It costs them nothing to do without what they have always done without. Yet, once introduced, it would fill as large a place in American life as it does in the lives of other nationalities. Let it come! Talk about it, boost for it, get in the habit of thinking about it and it will become a fact sooner than any of us now expect.

TO HONOR FOSTER

The famous bread line of the Bowery Mission needs funds. Good people who have hitherto supported it, have contributed so much to aid hungry people in the Far and Near East and in China they have forgotten that there are hungry people right at home as well. So the mission is striving to raise a modest fund of \$50,000 to take care of the bread line and has had the happy thought of calling it the Stephen Collins Foster Memorial Fund, in memory of the composer of "Swanee River," who lived on the Bowery the last years of his life and was carried from there to die at Bellevue Hospital. The fund was started last week at a concert given by Olive Nevin who sang in costume several of Foster's well known melodies, accompanied by Harold Vincent Milligan, who has written the best Foster biography. The audience was made up of unfortunates who are aided by the mission and a collection taken among them that netted over \$50, each one cheerfully putting in what he could afford, from 1 cent to \$1. The \$50,000, when raised, will insure the permanent continuance of the bread line. It was a happy thought, indeed, to link this most worthy fund with the name of that American composer, some of whose songs are known throughout the civilized world. The superintendent of the Bowery Mission would be glad to answer any questions in regard to the fund.

WHY NOT?

A few weeks ago a new overture by Erich Korngold, Vienna's favorite son, was produced in that city. The public did not like the work, although it had heartily approved of many of his earlier compositions, and at the conclusion hissed it heartily, though it was produced by one of the best European conductors. We venture to think that if one of our own conductors gives us this work as a novelty next season, there will not be a hiss in the hall, whatever the audience may think of it. Does the American audience have no opinion of its own, or is it merely tolerant and polite? A little hissing at the proper time would introduce a very healthy new element into American concerts.

I SEE THAT—

The Ravinia Park Opera season opened last Saturday evening with an audience of 8,000.
Alexander Siloti, the Russian pianist, will tour this country next season.
The New England Conservatory of Music has received two gifts, one of \$10,000 and the other of \$5,000.
Guy Maier now is at Fall River, recuperating from his recent illness.
The Chicago Opera Association finally has obtained an extension on its option of the Chicago Auditorium.
A monument has been erected in Vienna in memory of Johann Strauss.
The 1921 year book of the Cincinnati Conservatory of Music is a credit to the student body of that school.
Pavlowa and her company will fill a three weeks' engagement on the coast in January.
Raoul Vidas now is under the management of R. E. Johnston.
Marguerite Romaine will be at Schroon Lake, N. Y., for the summer.
The two daughters of Oscar Hammerstein bought the Manhattan Opera when it was sold at auction last week.
Over 300 guests attended the reception given in honor of Rosalie Miller in London.
The Franco-American Conservatory of Music at Fontainebleau opened auspiciously on June 26.
Mrs. Felix Weingartner, wife of the distinguished conductor, died in Vienna last week.
After an absence of two years, Lydia Lindgren will make a tour of America in the fall.
Bruno Huhn is spending the summer at Huntington Inn, East Hampton, L. I.
Miriam Klein and Thelma Bollinger were the winners of the Saenger scholarship at the Chicago Musical College.
The Frederic Warren ballad concerts in New York will be resumed early in November.
William Gustafson will be married on July 11 to Mary Wells Capewell.
Nelson Illingworth, the eminent Australian singer, will teach in New York this summer.
Nina Koshetz, the Russian soprano, has been engaged to appear with the Chicago Opera next season.
Ratan Devi is planning to return to America in November or December.
Clarence Adler says that tradition is dead; we want live vitality and breathing personality in our music today.
Elena Gerhardt sailed for New York from Rotterdam on June 22.
On page 18 George Gilbert tells music teachers how to make themselves known to their communities.
Rafael Diaz scored a success with the Westminster College Oratorio Society, Per Nielsen, director.
Ruth Clug gave a concert on board ship en route for Europe.
Francis MacLennan was given an ovation when he sang recently in Germany.
Myra Hess has won much praise as an interpreter of Chopin.
Milan Lusk, violinist, contemplates a concert tour in Europe during the season 1922-23.
Walter Anderson recently returned from a successful book-tour in the South.
A short time ago the Boston Music Company issued six pieces for violin and piano by Gaylord Yost.
26,000 citizens of Tacoma participated in the mammoth Stadium Day pageant.
"Camerata" is the name of a new organization in Milan which will benefit Italian composers.
Stojowski will give many recitals abroad in the late summer and fall prior to his return visit to this country.
Frieda Klink is appearing with the Goldman Concert Band ten times during the summer.
The Letz Quartet will make its first appearance in Toronto on October 18.
Egon Wellesz's "Princess Gurnara" was given a double premiere in Germany.
Serge Prokofiev's new ballet, "Chout," was produced in Paris in May, the composer conducting.
Ted Shawn, the American dancer, is planning his first tour of the East.
Jules Falk will study with Ysaye this summer.
The New York Globe is holding a contest for the ten most popular musical compositions of all time.
Bryn Mawr College plans to open a department in theoretical music.
E. Robert Schmitz will sojourn in Chicago this summer.
Aeolian Hall already is rented for practically all the evenings for the first half of next season.
Thomas Sidney, the English "Entertainer at the Piano," will appear in America next winter.
The Goldman Concert Band will make a long tour at the conclusion of the season at Columbia.
Birmingham, Ala., is planning to celebrate music week early in the fall.
Harry H. Hall, the manager, now has a representative in the South and one in the Middle West.
Sascha Jacobsen was married secretly several weeks ago.
There is a Stephen Collins Foster Memorial Fund to raise \$50,000 to insure the continuance of the Bowery bread line.
Elsa Foerster, twenty years old, probably is the youngest soprano to impersonate the role of Aida.
The Bethlehem Bach Choir has been prevailed upon to sing in Philadelphia on November 5.
A dinner was given by the music committee of the Brick Church in honor of tenors Hackett and Murphy.
Leopold Godowsky has been booked for a tour of Mexico.
Hanna Brocks-Oettinger has arrived in Rotterdam.
Koussewitzky, conductor and contrabass virtuoso, is the musical sensation of the hour in Paris.
Louis Baker Phillips succeeds Ward-Stephens as organist of the First Church of Christ Scientist in New York.
Mischa Elman is suing Florenz Ziegfeld, Jr., for \$100,000 for breach of contract.

Malkin Music School Notices

With the closing exercises of the season of the Malkin Music School, this institution has terminated a notable page in the musical history of the city. Director Manfred Malkin is a man of rare type, combining pianistic mastery and pedagogical qualities, with remarkable organizing power, and a business ability unfamiliar to artists.



MANFRED MALKIN,
Director of the Malkin Music School.

To enumerate all the accomplishments of the school bearing his name would take up too much space. Suffice it to say that during this season one of his former pupils appeared twice as soloist with the National Symphony Orchestra, and another has been engaged as head of the music department at a university. Twelve of his pupils appeared as soloists in Carnegie Hall, aside from seven violin pupils of Jacques Malkin, and three from the vocal department of the school.

Tributes were paid to the school and its work by such critics as Pitts Sanborn, Catherine Lane, Morris Halpern, etc., who came to the concert given by pupils of the Malkin Music School in Carnegie Hall on May 8. Their

accounts bear out the praise claimed for the school, as is proven by the appended notices.

The violin department, due to Jacques Malkin's work, has achieved unusual results. He is not only a great violinist, but a great pedagogue, and his reputation as a master of the foremost rank is well established.

A feature of the school's work is the classes in harmony and composition, on which special stress is laid. Max Persin, in charge of the department, is a composer of merit. A number of his compositions have been sung this winter at concerts by well known singers, and one hopes to see the compositions of his pupils in print.

The success of the school has attracted a large number of students, the past season having numbered over 300. The ever-increasing number of applicants for instruction at this school, not only from Manhattan, but also from Greater New York, has prompted Manfred Malkin, the director to open a branch in Brooklyn. Arrangements already are under way to open in September with an inaugural concert by pupils of the school in the Academy of Music.

One chubby child after another caressed the keys, and the native musical feeling, the accomplished technique, and the young enthusiasm and energy were most exhilarating to observe. Leah Brown played a Brahms rhapsody with a breadth and a poise and a mastery of its somewhat baffling content that many a professional might envy. Sylvia Fass was really brilliant in the first movement of Mendelssohn's G minor concerto, and so one might go on through a long list. The future of piano playing seems to be one future that is safe.—Pitts Sanborn in New York Globe.

Mr. Malkin, through the highly artistic and splendid pupils' concert in Carnegie Hall, gave testimony of the splendid ability of himself and faculty. A large number of young pupils appeared who deserve the cognomen of "artists." The entire program was as carefully prepared as executed, and it is certain that at least a dozen of the young artists will have eminent careers. Sadie Birnhak has temperament, interpretative talent and splendid technique; Sylvia Fass is an especially brilliant pianist, and Sylvia Schwartz has superior rhythmic facility. A dozen others should be praised, and little seven-year old Helen Fogel created special interest through her playing of a Handel sonata. Of the violinists, Max Fleishman has important technical facility and Mark Schwartz large and expressive tone. Theodore Takaroff and Harry Glickman also deserve mention. Little Leo Whitcup made a sensation. Deborah Bernstein and Myron Pallent also won honors. Singers of taste are Amy Cohn and Dora Maxstein, as well as Ellwood Miller. Carnegie Hall was filled to the last seat, and Director Malkin as well as Jacques Malkin, the latter at the head of the violin department, earned special applause.—M. Halpern in Staats-Zeitung. (Translation)

The concert by the students of the Malkin Music School in Carnegie Hall yesterday afternoon had many novel features. There was Sylvia Fass, who plays the piano with an amazing authority and fluent technique. So does Sadie Birnhak, and neither little girl seemed to have ventured far into her teens.

With Manfred Malkin at the second piano, Miss Birnhak played the first movement of Beethoven's C minor concerto and Miss Fass the first movement of the Mendelssohn G minor.

And there was young Leo Whitcup, who has been studying violin but nine months, who played the Beethoven minuet with accuracy and a certain distinct style. Ellwood Miller sang the "Pagliacci" prologue in a youthful baritone of pleasing quality.

The program went smoothly and none of the young performers was nervous, though the hall was filled with anxious relatives and admiring friends.—Katharine Spaeth in New York Evening Mail.

Gottlieb at Battery and Madison Square Parks

Jacques L. Gottlieb, leader of one of the Neighborhood Orchestras of the American Orchestral Society, will conduct the third week of noon-hour concerts which the

Society is giving throughout the summer in Battery Park on Tuesdays and in Madison Square Park on Thursdays. The concerts for the first two weeks have proven to be unusually popular.

Jules Falk to Play Abroad

With one concert still to be played this season at Newark, N. J., today, June 30, Jules Falk completes his most successful tour of America.

"I am sailing for Europe on July 9," he told the MUSICAL COURIER representative, "going direct to Paris and later to Brussels to join my good friend, Marix Loevensohn, who only recently was appointed by the King of Belgium as first professor of cello at the Royal Conservatory at Brussels. After leaving Brussels, I will visit Ysaye at his villa at Zoete on the Belgian sea coast, in response to his very kind invitation before leaving for Europe.

"You understand, however, all my time is not to be spent in relaxation. Concert engagements have been made for me in Belgium, Holland, and in lower England, for September and October, and I am looking forward with interest and pleasure to renewing old ties which were so abruptly broken by the war. The first week in November will find me on my return to America safely in time, I hope, to fill my first engagement of the season at Washington, D. C., on November 14."

Falk went on to tell the MUSICAL COURIER representative of the number of engagements made for the season of 1921-1922, and his buoyant enthusiasm carried conviction when he said that the season beginning at Washington, Novem-



Photo by Elias Goldensky, Philadelphia
JULES FALK.

ber 14, promised to be the greatest and most successful of the eight seasons he has now concertized in the States. He will play as far south as Texas, then through the South and Middle West northward to Milwaukee, with many dates later in the season in the Western States.

Prior to the war, Falk toured Europe—France, Belgium, England, Switzerland, Germany and Austria—with equal success, and has, to be sure, been acclaimed internationally for his mastery of the violin.

When asked if he expected to play works by American composers on his European tour, Falk said he would include compositions by Burleigh, Camille Zeckwer, Rubin Goldmark and others on his programs.

"I also expect to find many novelties for the violin abroad to introduce here next season—in all probability at my New York recital in November," he said. "About seven weeks ago," he added, "I visited Ysaye at his home in Fort Thomas, Ky., when the master gave me three of his own compositions which had just arrived from his publisher, Schott, at Brussels. I am not sure whether he has played these works on any of his programs in the States, but I am looking forward to studying these compositions with him this summer and including them in my programs next season."

J. V.

Van Eeghenstraat, 107,
Amsterdam, Holland, May, 1919.

Mr. Dirk Foch has performed in my concerts at the Concert Gebouw in Amsterdam several times with great success. On these occasions he demonstrated his extraordinary talent as a conductor and his great musical ability. Dirk Foch has also shown great talent as a composer. His compositions are not only musical, but also have great value in technique.

I desire to warmly recommend Dirk Foch as a very good and an extraordinarily talented conductor and composer.

(Signed) WILLEM MENGELBERG,
Director of Concertgebouw in Amsterdam.

JOSEPH HISLOP

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ROBERTS Mezzo-Contralto

"A VOICE THAT IS NOT SURPASSED ON THE CONCERT STAGE TODAY."

—Syracuse Herald.

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CINCINNATI COLLEGE OF MUSIC HOLDS ANNUAL COMMENCEMENT

Louise Dotti to Return—Summer School Opens at Cincinnati Conservatory—Studio and Recital Notes

Cincinnati, Ohio, June 19, 1921.—The forty-third annual commencement exercises of the College of Music were held in the Odeon a few evenings ago. The event was in all respects a most delightful one, and the audience was much edified by the character of the work shown. The program opened with an invocation by Rev. Antonine Brockhuis, followed by Margaret Hagan MacGregor, with the Bach toccata and fugue in D minor for organ, which she rendered artistically. Uberto Neely played in a charming manner the first movement of the Mozart concerto for violin and orchestra in A major. Another notable feature was the performance of Catherine Widmann, one of the graduates who also has concluded her course at the College. Her selection was the Grieg concerto for piano and orchestra in A minor. The concert aria, "Infelice," by Mendelssohn, was sung by Elizabeth Shipley. Also much enjoyed was the Beethoven choral fantasia for piano, chorus and orchestra, the soloist being Hazel McHenry Franklin.

After the conclusion of the musical program, the newly elected president, R. F. Balke, introduced the speaker of the evening, Alfred G. Allen. Honors were conferred upon a large class, a number of the students receiving medals and honorary mention. There has been a general feeling of pleasure at the announcement that Louise Dotti, one of the foremost teachers of voice in the country, has decided to return to the College of Music. Mme. Dotti has the distinction of being the teacher of artists like Cyrena Van Gordon, of the Chicago Opera; Alma Beck, Marjorie Squires and other well known singers who have made enviable reputations both on the operatic and concert stage. Three years ago she left the College of Music and began teaching in Chicago, where she was noted for her successful work.

NOTES.

Word has been received here to the effect that Eugene Ysaye, conductor of the Cincinnati Symphony Orchestra, has arrived in France. He will at once go to Belgium, where he will spend the summer months in the preparation of a number of programs for the coming season. The above word has been received by A. F. Thiele, manager of the Cincinnati Orchestra Association.

The annual outing of the Norwood Musical Club was held some days ago at the Hyde Park Country Club, the affair being in charge of Rose Gores Rockwell, assisted by Mesdames Frank Lippard, H. E. Knauff, Clara B. Reinhardt, Oliver B. Kaiser, Howard Cox, Alfred Hartzell and Elinor Young. Informal talks were made by Grace Gardner, Bertha Bauer, Corinne Moores Lawson, Mrs. Harold Ryland and Mrs. Nelson High. There were dances and songs, and a travesty on grand opera made up the more important events of the day.

Prower Symons, Cincinnati organist, choirmaster and conductor, has recently received a notice to the effect that he has successfully passed the highest examination demanded by the Board of Examinations of the American Guild of Organists, and he has been awarded a diploma of fellowship, which is very much sought after by organists in all parts of the country.

A. J. Gantvoort recently concluded twenty-seven years of service with the Cincinnati College of Music, a considerable portion of this time being taken up as its official directing head. In addition to that, he also spent considerable time teaching theoretical branches and public school music. In view of the very high esteem in which he is held, he was recently presented with a gold watch and a loving cup by the pupils. After attending the Ohio

State Music Teachers' Convention at Cleveland, he will then go on a pleasure trip to the Pacific Coast. While the plans for his next season's work have not been definitely decided upon, it is very probable that he will engage in musical work at that time in Cincinnati.

The Cincinnati Conservatory of Music has opened its summer school with a large number of teachers and students from all parts of the country. In addition to the regular work, a number of interesting lectures and concerts have been arranged for by Bertha Bauer. The summer faculty includes Marguerite Melville Liszewska, pianist; Dan Beddoe, tenor; Jean Ten Have, violinist; Ralph Lyford, operatic conductor; John A. Hoffmann, Albert Berne and others. Mr. and Mrs. Thomas James Kelly will give one of their ensemble programs.

The pupils of Madame Tecla Vigna were heard in a pleasing program of songs, at the Woman's Club Auditorium, the program including both classic and operatic works, the pupils displaying considerable ability.

A number of pupils from both the professional and advanced classes of Grace G. Gardner were heard in a recital at the Cincinnati Woman's Club. The program was quite elaborate, and the work of the pupils was of such a nature as to prove more than of the ordinary type. There was evidence of training that was good to note.

A graduation recital was given at the Cincinnati Conservatory of Music by McConnell Erwin, pianist, and Carl Maybach, trombonist. Mr. Erwin was a pupil of Leo Paalz, and has decided talent, and Mr. Maybach was a pupil of Modeste Alloo.

Ann Meale, a young pianist of talent, has been awarded a post-graduate distinction by the College of Music, and has been added to the faculty of that institution.

The pupils of Peter Froehlich, teacher of violin at the Cincinnati Conservatory of Music, were heard recently in a recital.

Martha Seifried, a young pupil of Helma Hansen, gave a recital at the Conservatory of Music that was a demonstration of more than ordinary talent.

The advanced class of Albino Gorno, of the College of Music, also gave a concert at the Odeon.

Leo Stoffregen, one of the graduates at the College of Music, gave a recital in the Odeon. He is a pupil of Romeo Gorno, and was assisted by William Charles Stoess, a pupil of William Morgan Knox.

The pupils of Lawrence Hess were recently heard in a recital at the Price Hill Library.

Gertrude Bachman presented her pupils in a piano recital at the K. of P. Hall.

The pupils of Philip Werthner, director of the Walnut Hills Music School, were heard in a recital at Library Hall. At the same time the pupils of Mrs. Werther were also heard.

The class of John A. Hoffmann, of the Cincinnati Conservatory of Music, were presented in a concert.

Helen Hennessy Volz offered her pupils in an attractive piano program at Memorial Hall. The program was both novel and interesting.

The pupils of Janet Douglas gave a recital of piano selections at North Presbyterian Church, Northside, the program being very attractive.

At the graduation exercises of the Summit Academy, Notre Dame, silver medals for music were conferred on several of the pupils.

Augusta Hardin, a pupil of Thomas James Kelly of the Cincinnati Conservatory of Music, gave her graduation recital several evenings ago. Miss Hardin possesses a lyric soprano voice of quality. Her style is clear and pronounced.

A concert program was given at the Plymouth Church. Goldie R. Taylor is director and organist.

"The Creation," by Haydn, was sung by a chorus of forty voices at the First English Lutheran Church. Walter J. Berg is choirmaster.

Helen Vorelman, graduate of Romeo Gorno, of the College of Music, presented her pupils in a piano recital at the Lockland Auditorium. W. W.

Eleanor Spencer's European Successes

Eleanor Spencer, pianist, who during the past season has been concertizing in Europe, will remain there for the greater part of the coming season, due to her brilliant success and the number of important engagements offered her.

During the past season she has appeared as soloist with the famous Amsterdam Concertgebouw (the Mengelberg orchestra), when she played Rimsky-Korsakoff's piano concerto, op. 30. In January she visited Sweden, where she appeared as soloist with the Stockholm Symphony Orchestra under Georg Schneevoigt and won notable success.

Her greatest success during the season was as soloist with the Residentie Orchestra of The Hague, Dr. Peter Van Anrooy, conductor, in the Beethoven cycle given by this organization, when she played the Beethoven first piano concerto, op. 15, and won such a brilliant success that she was able to follow shortly afterwards with two recitals to sold-out houses.

In addition to her public appearances, she has frequently played in private soirees. The American Minister at The Hague, William Phillips, gave a dinner and reception in her honor, when the leaders of the diplomatic world of The Hague were present. When Europe is sending all its artists to this side, it is pleasurable to record the continued success of an American artist in Europe.

New Prokofieff Ballet Given in London

Following the success of Serge Prokofieff's new ballet, "Chout" ("Le Bouffon"), that was produced at the Gaité-Lyrique, Paris, in May, with the composer himself conducting, Mr. Prokofieff conducted the first performance of the same ballet in London on June 8 at the Princess Theater. Apropos of the success of this work in Paris, the ballet was given four times before crowded audiences with the composer conducting. Seats were sold at one-hundred francs, and according to the press, the production was considered the most important event of the season. Walter Damrosch was present at one of the performances and informed Mr. Prokofieff that he would conduct his "Scythian Suite" in New York next December.

Among the engagements that Mr. Prokofieff will fill in America during the approaching season will be appearances as soloist with the New York and Chicago Symphony

orchestras. The production of his opera, "The Love of the Three Oranges," will be one of the features of the Chicago Opera season.

BIRMINGHAM, ALA., TO CELEBRATE MUSIC WEEK IN MID-FALL

Birmingham, Ala., June 20, 1921.—An interesting announcement of future musical events of Birmingham, Ala., was that made the past week by Mrs. W. J. Adams, chairman of the Community Music Committee, that Birmingham will begin plans at once for a Music Week, the celebration to take place in the mid-fall.

O. Gordan Wrickson will direct the chorus and Mrs. Adams will have general arrangements in charge. It is her plan to have every factory and industrial plant with at least a unit of a big municipal chorus, and, where possible, have a large chorus fully organized for the celebration. She expects to have at least one oratorio and to have every church choir, every school and every musical organization enter into the spirit of the occasion.

It is possible that the opera "Martha," which was given recently by the employees of Loveman & Joseph's large department store, will be repeated, since the recent presentation of the opera in full dress was one of the most unusual events in musical and industrial life of the city.

Choirs are in almost all of the churches taking vacations for the summer.

Mrs. Oscar Hundenley, formerly chairman of the Philanthropic Committee of the National Federation of Music Clubs, and Mrs. Houston Davis, second vice-president of the N. F. M. C., have returned from the biennial meeting. Mrs. Hundenley was elected corresponding secretary and Mrs. Davis reelected second vice-president. C.

Alexander Bevani Scores in "Faust"

In a performance of "Faust" given in concert form at Stanford University on May 31, the Daily Palo Alto of Stanford, Cal., said in part: "The work of the soloists maintained interest in the action. Alexander Bevani, in particular, as Mephistopheles, was entirely adequate in the role he sang. He won instant appeal through his facial expression, his mannerisms and a fiendish laugh that made him a vividly diabolic and intriguing Mephisto, and his singing was marked by richness and quality of timbre."

Scott's School and College Songs

John Prindle Scott, whose church songs are well known, has also contributed largely to various college and school song collections. The Oberlin College song book contains twelve of his numbers, which have been sung by the glee club and student body for over a decade. The Ohio University song book contains two songs, one a prize winner. His music to the Nebraska State Ode, also a prize winning number, has been sung in all the schools of that State, and he has written three numbers for the High School in his home town, Norwich, N. Y.

SINGERS!



WILL you allow the opinion of a critic like Mr. OSCAR SAENGER to influence your selection of new numbers for your concert programs this fall?

The Opinion

"Thank you very much for sending me the five Max Bruch songs. They are beautiful, and it will give me particular pleasure to have them sung by my artists."

"I knew Mr. Bruch for many years, and had the greatest admiration for him as a man and as a composer, and I am glad that you have brought before the public these last songs of his."

(Signed) OSCAR SAENGER.

The Songs

When My Dear One Comes..... .60
Through the Haze of the Cloudy Night.. .75
'Neath My Window Ledge..... .60
Morning Song..... .60
A Maiden Fair and Sparkling Wine..... .60

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COOPER SQUARE, NEW YORK

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GENIA ZIELINSKA

Coloratura Soprano



Photo by Mishkin

Rock Hill, South Carolina: The recital last evening (February 9, 1920) of Genia Zielinska was a rare treat. The singer displayed wonderful versatility and a charm of manner that is the inevitable accompaniment of the truly soulful artist. Each number was warmly applauded, but the Norwegian "Echo Song" so thrilled and delighted the audience that the artist was forced to repeat it. Her work was exquisite indeed.

Address: 411 West 114th St., New York



JAMES GODDARD,

Who is already booked for twenty appearances during next October.



LAURENCE LEONARD,

Who has already been engaged to sing the leading role in Manuel Penella's opera "El Gato Montes" ("The Wild Cat") which will be produced here in the autumn. The opera has had much success in Madrid, Mexico City and Havana, and Antonia Sawyer will manage its presentation in New York. Mr. Penella, before leaving this country, heard a number of singers, but when he heard Mr. Leonard he was so delighted that he engaged him at once. In addition to this operatic engagement, Mr. Leonard has been booked for a busy concert season by his manager, including many re-engagements.



MAY PETERSON,

Who sailed for Europe last Saturday on board the S. S. Olympic, after one of the busiest seasons of her career. Miss Peterson will coach with Jean De Reszke during part of her stay in Paris, returning in the early fall in time to begin another heavily booked season in America.

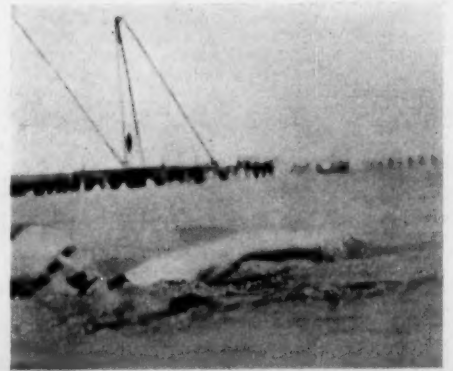
ERNESTO BERUMEN READY FOR A DIP

at Long Beach, L. I., where he enjoyed a short vacation before starting a busy summer. The pianist will teach in New York during the warm months and prepare numerous new programs for the coming season.



HANS HESS,

The prominent cellist, finds swimming one of the greatest recreations. Being an expert swimmer and noted for his long distance swimming, while at White Lake last summer for a vacation he was chosen by the local life saving station to take the life-saving tests, which he came through with flying colors, thus adding another asset to his many others. Were there a speed limit in swimming, Mr. Hess would often have been "pulled in" for speeding and that there is not, is a source of joy for this cellist.



EDWIN FRANKO GOLDMAN AND HIS FAMOUS CONCERT BAND NOW GIVING CONCERTS ON THE GREEN OF COLUMBIA

**MASON AND
NOVAES**

Mason (left) is on her way to Buenos Ayres with her husband, Giorgio Polacco, conductor of the operatic season at the Teatro Colon. Novaes, the young pianist, went home on her boat and will arrive shortly after her arrival.



**EDGAR
SCHOFIELD,**

the bass baritone, is shown in the picture above having a "friendly bout" with his wife, Enrichetta Onelli, soprano, much to the apparent amusement of both participants. In the picture below Mr. Schofield is photographed with Claude Gottlieb, the pianist, who accompanied him when he sang recently at Norfolk.



WINIFRED BYRD,

The pianist, who will make her second Pacific Coast tour this coming season, opening in November in the northwest, where ten concerts have already been booked in the states of Washington and Oregon.



**LAZAR S.
SAMOILOFF,**

The eminent New York vocal teacher, who sailed for Rio de Janeiro, where he will join Rosa Raisa and Giacomo Rimini, with whom he will spend the summer. A host of friends and pupils went to the pier to bid him "bon voyage." Mr. Samoiloff will return to New York the middle of September, when he will reopen his Carnegie Hall studios.



TEA FOR THREE.

Recording for the Brunswick Phonograph Company does not seem to be all work for here may be seen Marie Tiffany, soprano of the Metropolitan Opera Company, with Lucy Haselau, who is in charge of the subscriptions for the Strauss concerts, and George Brown of the International Concert Direction, Inc., sipping some beverage (?) after recording.

MARIE SUNDELIUS.

A photograph of the popular soprano of the Metropolitan Opera Company who has just finished a successful season, which included many concerts in addition to her always dependable work at the opera house.



UNIVERSITY, NEW YORK. THE PICTURE SHOWS ONLY A PART OF THE HUGE AUDIENCE AT ONE OF THE CONCERTS.

A NEW COLORATURA WINS FAVOR IN DRESDEN

Dresden, May 21, 1921.—On the concert stage we must chronicle the entrée of a new coloratura, Irma Wolff-Zeidler, who scored a big success. Her triumph was all the more welcome as coloratura has of late had very few exponents in Dresden. This artist, of slight and graceful appearance, surprised one and all by her powerful voice, flexible, and beautifully placed. She gave one the impression of being an accomplished musician, who leaves nothing to chance, and whose vocal attainments are little short of marvellous. She also gave evidence of her good taste by the model program that she had chosen, including old Italian masters as well as French and German compositions of more recent date. It is doubtful whether Dresden has ever heard an interpretation of Strauss' "Brentano-Lieder" rendered with such a remarkable technical command of vocal delivery. I understand that Irma Wolff-Zeidler is to return to her native city, Chicago, in the near future, so that America will soon have an opportunity of judging her on her own merits.

NOTES.

Valerie Kratina, Dresden's foremost dancer, gave one of her much appreciated performances, disclosing thereby her exceptional gifts in the art of music-plastic interpretation. Her characteristic art, intellectual and poetical, exhaled gracefulness and beautiful expressions even in its finest nuances, satisfied the most critical.

A musical novelty in the shape of a sonata in B minor by Dora Pejacevich was presented by Walter Bachmann, pianist, in his recent recital. This composition opens promisingly with an allegro of interesting construction and invention, and of general musical worth. The three remaining movements, however, are of less interest, weaker in form and less spirited in content.

AN OLD SUBSCRIBER.

Before closing I have to forward to the MUSICAL COURIER the compliments of one of its oldest Dresden subscribers, Natalie Haenisch, former royal chamber singer, who has received the paper regularly since 1890. Mme. Haenisch has taught a great number of American singers, and although only just recovering from a very severe illness, she is resuming her lessons in the very near future. A. N.

Marie Nicholson and Weltzin Blix Recital

The heat kept few from attending the enjoyable recital of Marie Nicholson, soprano, and Weltzin Blix, baritone, of Brooklyn, at Memorial Hall (Y. W. C. A.), Wednesday evening, June 22. It must have been an ordeal to the singers to exert themselves so strenuously upon such a warm evening for the listeners, who sat immobile except when enthusiastically applauding the effective rendition of a song after it had been completed, felt the right temperature. It requires some skill and ideas of interpretation to sing with excellent vocalization and varied expression so many songs, one and all of which required different style of treatment. The first group of six songs was light, characteristic and contrasting, particularly pleasing to her audience. The arias from "Cavalleria Rusticana," "La Bohème" and "La Girometta" (Sibella) were not so well rendered because of the requirement of character interpretation. Miss Nicholson, however, was particularly good in her French songs—"Shadow Song" (Meyerbeer), "Chère Nuit" (Bachellet) and "Bon Jour, Suzon" (Delibes). In the rendition of Cadman's "From Wigwam and Teepee," her voice was more flexible and of purer tonal quality. Miss Nicholson very gracefully complimented Helen Steele by insisting upon

her sharing the applause, and she deserved it, as the accompaniments were artistically and effectively rendered.

Mr. Blix displayed the dramatic quality of his voice effectively in Pagliacci (prologue) and in Pinsuti's "Bedoin's Love Song," "Bendemeer's Stream" (Gatty), and the humorous song, "Captain John McPherson" (Sander-son). His voice responded beautifully to the requirements of his songs, while in "I Passed By Your Window" (Taylor-Brohe), "Tommy Lad" (Margetson), and "Hom-ing" (Del Riego) a particularly pleasing depth and sweetness of tone were shown. The audience would have enjoyed a duet or two by these favorite singers.

Alma Voedisch on Road for International

Alma Voedisch, the New York and Chicago concert manager, is at present associated with the International Concert Direction, Inc., Milton Diamond, director. During the past season she was the western representative for this bureau, but recently, after a few weeks spent in New York, left for a booking tour which will take her over the entire United States.

At one time Miss Voedisch was the assistant to the manager of the Minneapolis Symphony Orchestra and booked many tours for that organization. She went on the road for several different managers and finally opened her own



RECENT SNAPSHOT OF ALMA VOEDISCH
With the airplane in which she made a flight with Mr. and Mrs. Godowsky.

office in Chicago and then in New York. Miss Voedisch has also had the honor of being one of the first women advance managers of an opera company, when she served in that capacity for the Boston Opera Company and personally managed numerous engagements for that organization.

Miss Voedisch believes that the great future of music in this country lies in the permanent local organizations. She says she hopes to see a big artist series in every small town, and back of it such institutions as the Chamber of Commerce, Rotary Clubs, Women's Clubs, and Public Schools—in fact the spirit of the entire community working for the best in music.

Louis Phillips Accepts New Organ Post

Louis Baker Phillips resigned as organist and director of the First Presbyterian Church in Scranton, Pa., to become organist of the First Church of Christ, Scientist, on Central Park West, New York. Mr. Phillips is a graduate of Syracuse University and a former member of the faculty of music in the College of Fine Arts. In addition to his church duties in Scranton, his classes in piano and his work as a composer, Mr. Phillips appeared in concert, conducted the Scranton Symphony Orchestra and directed the Liederkreis of that city. The First Church of Christ, Scientist, has a four manual organ, and is one of the largest and finest in New York.

Gray-Lhevinnes Engaged for Cumberland Series

Manager Hunt of Cumberland, Md., announces the Gray-Lhevinnes (Estelle Gray-Lhevinne and Mischa Lhevinne) for next season as an outstanding feature of the big course he is offering his patrons. Other artists who will appear on the same course are Frances Alda and Casini in joint recital; Charles Hackett, Zanelli and Grace Wagner in joint

recital; Prihoda and Anna Fitzu also in joint recital, and finally John McCormack.

Silberta Scores in Globe Concert Programs

During the season just ending, Rhea Silberta has arranged special programs for the Globe Concerts with not a little success. Charles Isaacson, in a recent edition of the Evening Globe, said in part: "Miss Silberta is a thoroughly dependable accompanist and coach, and her recent success in the 'Bohème' performance with Alice Nielsen, Chief Caulpican, Dicie Howell and Charles Premmac capped a climax of remarkable work done this present season. Miss Silberta has put the whole program into shape within less than a week—from the time that Milton Aborn found that he was forced to leave for his operatic road tour too soon to fill his date." Commenting upon another production, "Aida," Mr. Isaacson wrote: "Miss Silberta triumphed for her excellent musicianship, her readiness at all emergencies."

Celebrated English Entertainer to Visit America

Thomas Sidney, the celebrated English "Entertainer at the Piano," is to make an American tour during the winter of 1922, under the management of James B. Pond. Mr. Sidney is England's present-day successor of the art of Corney Grain, George Grossmith and Leslie Harris. In many of his subtle character sketches he borders on the field so long held by Albert Chevalier. Most of Mr. Sidney's sketches at the piano are original, those not of his own composing having either been written especially for him or the exclusive rights to same purchased by him.

Perfield Summer School Opens July 5

Effa Ellis Perfield will open her summer school session in New York on the morning of July 5, the first part of the session from 9 to 11 o'clock—being open to the public. Mrs. Perfield has been enjoying a little vacation after one of the busiest seasons of her career. She has visited many points of interest in the South, and on June 27 she gave a pedagogical talk in Winston-Salem, N. C.

Edith Harcum Summering in Virginia

Edith H. Harcum, composer, pianist and head of the Harcum School for Girls at Bryn Mawr, Pa., will spend her summer vacation at White Sulphur Springs, Va. The school closed the end of May, graduation exercises being held May 30, 31 and June 1. Already Mrs. Harcum is receiving many applications from students who wish to enter the school next season.

Hess' Representative on Booking Tour

Hans Hess' personal representative, Charles Reyburn, is at present on the road making bookings for the prominent cellist, who, judging from engagements at this early date, will have an exceptionally big season the coming year. Mr. Reyburn is at present booking engagements for Mr. Hess in Illinois, Iowa and nearby states.

Piastro and Rosenblatt at Elizabeth

Mishel Piastro, the Russian violinist, and Cantor Josei Rosenblatt gave a joint recital at the Elizabeth Armory on Wednesday evening, June 22, which was attended by a large audience which thoroughly enjoyed the offerings of both artists.

Edwin Hughes Teaching

Edwin Hughes has acceded to repeated requests and will hold a master school of piano at his new studio, 316 W. 102d street. His season has also been a very busy one and bookings for his coming southern tour are numerous.

Bogumil Sykora Playing in West

Bogumil Sykora, the Russian cellist, is at present in the West appearing at a number of summer concerts. He will return early in the fall to be heard in New York and vicinity.

Seidel Gets Another London Ovation

(By cable.)
London, June 27, 1921.—Seidel received even greater ovation at second recital at Queen's Hall Saturday.
(Signed) CLARENCE LUCAS.

Max Jacobs Teaching in New York

Max Jacobs, violinist and conductor, is remaining in New York this summer and holding classes at his studio in West Sixty-eighth street.

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GLENN DILLARD GUNN

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A STEPHEN COLLINS FOSTER MEMORIAL FUND

**Bowery Mission to Honor Composer Who Lived There—
Fund to Support the Famous Bread Line**

A concert of unique character was given at the Bowery Mission on June 22 by Harold Vincent Milligan and Olive Nevin, for the purpose of inaugurating a campaign to raise a trust fund of \$50,000 as a memorial to Stephen C. Foster, the income from the fund to be used to maintain the "bread-line" of the Bowery Mission.

It is perhaps not generally known that Stephen Foster spent the last years of his life on the Bowery and wrote there some of his best songs, including "Old Black Joe." Mr. Milligan and Miss Nevin have been associated during the past season in a lecture-recital called "Three Centuries of American Song," and the establishment of the Foster Memorial Fund is an outcome of their interest in American music as well as in the Bowery Mission. Mr. Milligan, who is Foster's biographer, said:

"It was on the Bowery that the unfortunate composer spent the last of his ill-rewarded years. Out of a shabby little lodging-house room he carried scores of his melodies, most of them now forgotten, to be sold for a mere pittance, sufficient for the hour's need. Out of the same little room he was carried to Bellevue Hospital one winter day in 1864, to die. His poverty was pathetic and many days he went without food.

"Today the Bowery is filled with men, many of whom are living on the edge of starvation. The Mission is doing all it can to help them get on their feet again, but while it is looking out for them and trying to find them jobs, they must be fed and the bread-line ought to be established on a permanent foundation so that it can be continued without interruption winter and summer. The state of Kentucky has purchased by popular subscription the old house in Bardonia which is supposed to be the original 'Old Kentucky Home,' and it will be maintained as a memorial to the composer of that immortal song. That is fine, but the memorial we propose to establish here in New York will be a living memorial and it will bring hope and comfort to many thousands, just as the wonderful old melodies of 'Swanee River' and the other Foster songs have done."

The audience at the concert on June 22 was made up of the men whom the Mission serves and they listened with keen interest while Mr. Milligan told them something of the life of Stephen Foster. Then Miss Nevin appeared, clad in a costume of 1850, and sang "I Dreamt of Jennie With the Light Brown Hair" and "Katy Bell," two of Foster's most beautiful songs which have been forgotten with the passing years. Miss Nevin and Mr. Milligan then led the audience in the singing of "Old Black Joe," "My Old Kentucky Home," and "The Old Folks at Home." The men sang lustily and no better demonstration of the universality of Foster's genius could be devised than the singing of this audience gathered from the four corners of the earth.

Anson C. Baker, director of the Mission, explained the purpose of the proposed fund and invited the men to contribute. A hat was passed around and when it was returned to the platform it was full to the brim with contributions ranging from one cent to one dollar. When counted, the amount was found to be close to fifty dollars, and it was felt that the men of the Bowery had set the pace for the rest of the fund. A committee is being formed and plans are being formulated to conduct an efficient campaign, but in the meantime anyone interested may send contributions to The Foster Fund, Bowery Mission, 227 Bowery, New York City.

Lydia Lindgren to Tour America

Lydia Lindgren, the young Swedish dramatic soprano, will start her first tour here in two years, beginning in the early fall. It is expected that this tour will cover almost the entire country and perhaps dip into Canada in a closely booked series of engagements. Miss Lindgren's return to America not so long ago revived interest in the attractive young singer, and her manager, Harry H. Hall, received many inquiries concerning her appearances in this country.

Miss Lindgren sings equally well in French, English, Italian and Spanish, and her charm of manner, in addition to a voice of excellent quality, makes her a delightful concert artist. Her repertory includes many interesting novelties, some of which she will introduce next season. Instead of filling an operatic engagement that was offered to her for this summer, Miss Lindgren is resting at her new home on Long Island, where part of the time will be spent in preparing for the season 1921-22.

Prior to coming to America, Miss Lindgren traveled through Italy. She sang with success in London, and it was while there that she received an offer to appear in Massenet's "Manon" at the Royal Opera at Stockholm, but her sailing for this country prevented her acceptance.

Rosalie Miller Impresses London Audiences

On June 5, Emma Nevada held a reception in her spacious home in honor of Rosalie Miller, when over 300 invitations were issued. From 4 to 8 the guests overflowed the drawing room and gardens. By special request Rosalie Miller sang some of the numbers that she used in her first London recital, and she was heartily applauded. After the music, Mme. Nevada, gracious and smiling, presented the young singer to the many guests. It was an afternoon to be remembered.

Adelaide Genée, the lovely Danish dancer, well known to New Yorkers, gave an "at home" on June 23 at the Hyde Park Hotel, London, and Miss Miller was engaged to sing upon this occasion.

Vienna Erects Monument to Johann Strauss

On Sunday, June 26, there was dedicated at Vienna a monument erected by the municipality in the City Park to Johann Strauss, the "Waltz King." President Heinrich, of the Republic of Austria, was the principal speaker, and the Vienna Philharmonic Orchestra, under the direction of Arthur Nikisch, played the famous "Blue Danube" and the almost equally famous "Artist's Life" waltzes. The statue is

of gilt bronze, executed by a Viennese sculptor named Hellmer. About it is a marble pergola, with finely executed figures in relief of couples dancing to the music of Strauss, who is represented in characteristic attitude, leading with his violin tucked under his chin and head back.

Sascha Jacobsen Married

Sascha Jacobsen was married a short time ago to Kittie Fleischmann. Mr. Jacobsen is the well known violinist and



SASCHA JACOBSEN AND HIS BRIDE.

Miss Fleischmann's profession was that of a trained nurse. They are residing at Mr. Jacobsen's home in New York.

Pupils of Celestine Cornelison Heard

Cleveland, Ohio, June 16, 1921.—Pupils of Celestine Cornelison appeared in an interesting program at Recital Hall on the evening of June 10 and delighted an enthusiastic audience. Those taking part were Lillian Caleese, Millard Widner, Fern Rosenberry, Roy Wilkie, Etta Kemper, Ruby Kemper, Sadie Kemper, Jay Rosenberry, Faith Fuller, Mabel Carlson, Bessie Jean Bennett, Harry Demos, Margaret Sanford and Ruth Haneisen, and the program comprised numbers by many of the classical and modern composers.

There were some excellent voices among the number, and many who sang with real distinction. Lillian Caleese, Millard Widner and Roy Wilkie carried off the principal honors of the evening. Miss Caleese has a soprano voice of beautiful quality, which she uses with much ease, and her brilliant rendition of Benedict's "La Capinera" brought a storm of well deserved applause. Mr. Widner displayed a resonant baritone voice to advantage, and his singing of the prologue from "Pagliacci" showed dramatic intelligence and vocal skill of no mean order. The same might be said of Roy Wilkie, who sang Vannucini's "La Visione" with a fine appreciation of dramatic values. Etta and Ruby Kemper sang with much charm, and the trios by the Kemper sisters, soprano, mezzo and contralto, with perfectly blending voices, were usually interesting. Mrs. Rosenberry also deserves particular mention for the quality of her work.

A feature of the program was the presentation of Liza Lehmann's musical dialogue, "Secrets of the Heart," by Mabel Carlson and Bessie Jean Bennett, which they did charmingly.

All the pupils showed well controlled voices, and sang with intelligence and taste, and with unusual clearness of diction.

H. H. Hall Appoints Local Representatives

Harry H. Hall, manager, whose offices are at 101 Park Avenue, has recently appointed two local representatives. Garland Cooper, of Hopkinsville, Ky., will represent the firm in the South, handling the states of Kentucky, Tennessee, North and South Carolina, Florida, Georgia, Mississippi, and Louisiana; and Saida Ballantine, owner and manager of the Ballantine Musical Bureau of Chicago, Ill., will represent Mr. Hall and his associate, Gabrielle Elliot, in the states of Wisconsin, Illinois, Indiana, Michigan, and Ohio.

Mr. Hall is at present traveling in the Middle West, where he has arranged a series of concerts and recitals for the artists under his management. Among the Hall artists are Ellen Beach Yaw and Franklin Cannon, now on tour in the West; Ted Shawn, the American man dancer; Marguerite Sylva of "Carmen" fame; Antonio Rocca, the new tenor of the Chicago Opera; Mrs. George Lee Bready, whose opera recitals will be given at the Ambassador Hotel in New York next season; Jessie Masters, the "all-Amer-

ican contralto"; Lydia Lindgren, Georgiella Lay, Earl Meeker, Ann Thompson, and André Polah, the Belgian violinist.

Elizabeth Bachman Plays at Hughes Studio

On Thursday evening, June 22, Elizabeth Bachman gave the following program at the studio of Edwin Hughes: Beethoven's thirty-two variations; "Faschingsschwank aus Wien," Schumann; impromptu in F sharp, Berceuse and bolero, Chopin; nocturne for the left hand and etude, op. 8, No. 1, Scriabine; polonaise brillante, Henry Holden Huss. Miss Bachman's playing disclosed fine technical qualities, musical feeling and intelligence. The recital was the second of a series which is being given at the Hughes studio this summer for the benefit of the members of the American pianist's summer class. As an encore, Miss Bachman played Debussy's "Claire de Lune."

Nodules Removed from Vocal Cords

Some months ago considerable commotion was caused on Broadway when the announcement was made that Ina Claire, star of "The Gold Diggers," was told by her physicians that she must either quit the stage or lose her voice. It appears that from misuse of her voice two little growths had appeared on her vocal cords called nodules or corns. When Miss Claire learned of the likelihood of her losing her voice, she immediately placed herself under the care of Mrs. Robinson-Duff, the voice restorer, and her condition has improved so rapidly—one of the "corns" having entirely disappeared—that Mrs. Duff predicts with the proper rest and following her instructions she will be able to return to the stage and sing delightfully.

Theodore Van Yorx Pupils in Recitals

Another series of three invitation recitals by pupils of Theodore Van Yorx was given at the Van Yorx studio, 22 West 39th street, on the afternoons of June 20, 22 and 23. The first on June 20 was a personal recital given by Mrs. Bessie Allan Collier. On June 22 Viola Schwartz, Mrs. Wrighton Giles, Charles Gillese and Albert Fischer were heard, and on June 23, the participants were Mrs. Benjamin F. Levy, Alice M. Pate and John Young.

Dinner to Tenors Hackett and Murphy

The music committee of the Brick Church, New York City, Clarence Dickinson, Mus. Doc., organist and choir-master, gave a dinner of nineteen covers at the Metropolitan Club, Fifth avenue and 60th street, New York, to welcome Arthur Hackett as the new tenor soloist of the church, and as a farewell to Lambert Murphy.

Rosseter G. Cole at Columbia College

Rosseter G. Cole is in charge of the department of music in the summer session of Columbia University for the thirteenth year.

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Irma Seydel as the "Twentieth Amendment"

Irma Seydel's appearance in Louisville, Ky., on June 10, 1921, may well be called the ratification of this art as the "Twentieth Amendment," for Kentucky was the thirty-sixth state to hear and approve her. The other states in which Miss Seydel, who, by the way, is also a composer, has demonstrated her art are Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, New Jersey, Delaware, Maryland, Virginia, West Virginia, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi, Louisiana, Texas, Oklahoma, Kansas, Nebraska, South Dakota, Minnesota, Iowa, Missouri, Arkansas, Illinois, Wisconsin, Ohio, Indiana, Tennessee and California. Always an ardent worker for the Nineteenth, it is predicted that this "Twentieth Amendment" will be much more popular than the Eighteenth.



IRMA SEYDEL.

Eva Crosby in Graduating Recital

The Houston (Tex.) Conservatory of Music presented Eva Crosby in her graduating piano recital on a recent Friday evening, when she was well received. Apropos of her former achievements and playing, the Presto, a college paper, said in part: "Eva Crosby, a student of C. A. Hammond (director), appeared in the state concert held at Waco, April 14, for young professional musicians, winning the coveted prize, not only over the Texas district but Arizona and New Mexico as well. How does she play? I would say she possesses the qualifications necessary to the perfect interpreter, i. e., unequalled manual skill, subtle intellect and exhaustive study. She is sound in respect of rhythm. She is not sentimental and the conceptions to which she gives shape at the piano are always stirring and impressive. Her contrasts are strong, she imparts vivid coloring, filling out the faintest outline. She always plays correctly. Of her work, not only from the artist finish to the mature musicianship displayed, not enough can be said. With her wonderful ability and her charming personality we can safely predict her road to fame one crescendo of brilliancy and achievement."

Hinshaw Engages Griffith Artist for Operatic Tour

Hazel Huntington, coloratura soprano, has been engaged by William Wade Hinshaw as prima donna in Mozart's "Impresario," which will go on tour for the entire season



HAZEL HUNTINGTON,
Coloratura soprano.

of 1921-22. Miss Huntington was born in St. Paul, Minn., and Yeatman Griffith has been her sole instructor for the past four years. A year ago she made a most successful tour through Panama during which she gained the unanimous approval of the critics. Miss Huntington's engagement with Mr. Hinshaw was made direct through the Yeatman Griffith studios.

Fraternal Association of Musicians Meets

Members and guests of the Fraternal Association of Musicians assembled at the Roma Restaurant, New York, on June 14 for the closing meeting of the season and to celebrate the eleventh anniversary of the organization. A largely attended dinner was followed by a program by members. Lillian Croxton, coloratura soprano, graciously contributed classic airs by Handel and Mozart, and Tranquillina Sherwin, dramatic soprano, the Giordano aria, "Caro Mio Ben." Miss Pennelle was heard in two songs by Cowen—"Chimes" and "The Swallow." Both singers were accompanied by Florence Belle Soule, who also played two piano numbers of her own composition. Adele Lewing, composer and pianist, gave two manuscript numbers and an original "Ode to Music." Speeches were made by Louis J. Sajous, Arthur Scott Brook, Pauline Wilber, and Elizabeth Sajous, vice-president. Robert Morris Treadwell, organist, read a humorous paper entitled "Queering a Choir." The

anniversary expression of the members' faces was appropriately recorded by a photographer, and the increased membership was much in evidence. Plans for broader work next year, especially along the line of American music, were presented, and an enthusiastic vote of thanks accorded President George E. Shea, under whose magnetic personality and broad intellectual and musical guidance the association has been brought to the close of a successful season.

William Simmons Ends Busy Season

William Simmons, baritone, will complete one of his most successful seasons with a recital at Rock Hill, S. C., July 5. On his return from the South, Mr. Simmons will spend the summer preparing his programs for next season and for a New York recital and an appearance at the Artists' Colony in the Catskills, Woodstock, N. Y. Engagements booked for the baritone for next season include Newark, Mansfield, Sandusky, Cridersville and Marion, Ohio; Greencastle and Logansport, Ind., and Danville and Decatur, Ill.

Emily Harford Closes Busy Season

Emily Harford, soprano and accompanist for David Bispham, closed an active season with the Southampton concert of Mr. Bispham, which brought out music lovers in large numbers. In addition to being an excellent accompanist, Miss Harford is also a soprano of ability. Her summer plans include a trip to the Catskills and a sojourn at Atlantic City.

Ralph Thomlinson's Excellent Diction

Ralph Thomlinson, baritone, was much edified recently at the close of a song recital for a prominent New York club, when an elderly woman congratulated the young singer upon his voice and his excellent diction. "And its going some when I say that," continued the lady, "because I've got one bum ear."

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SUMMER NOTES

KREBS' "AMERICA" ON FLAG DAY.

"Flag Day" celebration was held at the Mall, Central Park, New York, June 14, and Laura B. Prisk, president of the Ladies' Grand Army of the Republic, presided, the guests of honor including Gen. Robert Lee Bullard, Rear Admiral H. P. Huse, Dr. James Lee, John E. Wade, Old Guard, and allied societies. Rev. W. E. Krebs, D.D., pronounced the invocation. "America! We Live for Thee," a song with a stirring rhythm and vigor, steadily growing in popular favor, was sung by Clara Martinez, music supervisor of the district. A design conceived by S. Walter Krebs, the composer, was on the back of each program, which was distributed to the school children and public. The words of the refrain are in the design, and Miss Martinez led the throng in community singing, to which they enthusiastically responded.

Mrs. Prisk introduced his honor, Mayor John F. Hylan, the principal speaker of the occasion. Joseph H. Prisk made a short response, after which Captain Ulric Collins, of the Old Guard, made a stirring speech. "The Flag that Betsy Made" was recited by Josephine Krebs. Lieut. Joseph H. Mode (who served in the Spanish War, also on the Mexican border and as a bandmaster in France under General Pershing) gave a splendid performance of solo work on an American keyless fife, playing melodies of America, including "Columbia Fantasy." He is an expert on this instrument, winning first prizes in contests.

The program ended with a tribute to Col. F. W. Galbraith, late commander-in-chief of the American Legion, and the playing of "Taps." The Twenty-second Regiment Infantry Band of Governor's Island, a detachment of soldiers and a firing squad were furnished through the courtesy of Mayor Hylan.

SPEKE-SEELEY PRESENTS "TRIAL BY JURY."

"America! We Live for Thee" opened the program given by the St. Cecilia Choral Club, Henrietta Speke-Seeley, conductor, on Flag Day. Lillian Morlang (pupil of Mrs. Seeley), who took the part of Sappho so well in the production given by the club, sang it as a solo, the members of the club joining in the refrain. The composer, S. Walter Krebs, was at the piano. Henrietta Speke-Seeley, president and director of the club, said they will use it whenever possible.

An interpretative dance by Gene MacDowell, a reading given by Iva Belle Squires, humorous songs by James Bell, "Chanson Provencale" (Dell'Acqua), sung with style and clear intonation by Jennie L. Hill, who studies with Mrs. Seeley, and a duet from "Lakmé," sung by Lillian Morlang and Florence Bokell, comprised Part I of the program.

In "Trial by Jury" the principal parts were taken by E. Brambell Child, Lillian Morlang, William Arthur Lennie, Arthur Matthews and James Bell. W. C. Lathrop, organist of the Morrisania Presbyterian Church, was accompanist. The performance was greatly appreciated by the audience, the climax of the opera having to be repeated.

PATRIOTIC MUSIC AT RIVERHEAD, L. I.

The Masonic lodge of Riverhead, L. I., gave a Flag Day celebration June 14. The program opened with an overture played by the Riverhead Band. Solos were sung by C. R. Inglee and Dr. A. E. Payne. An effective number was "America! We Live for Thee," sung as a solo by Mabel Reeve. She later told the composer, S. Walter Krebs, that in looking for a new and stirring song, appropriate for Flag Day, she came across "America! We Live for Thee" in the studio of her teacher, Henrietta Speke-Seeley, and was impressed with its dignified harmony and singable melody.

MRS. CHASE ENTERTAINS P. W. L.

Mrs. John McClure Chase opened her home at 200 West 79th street on June 20th for a mid-summer "get-together" of the Professional Woman's League. The guests were received by the president, Mrs. Russell Bassett; Kate Wilson and Adah Johnson Shartle. Emmie J. Howard, of Lynbrook, L. I., was in charge of the dining-room, and the floral decorations were in the club colors, yellow and blue. An informal program was rendered by Helen Kuck and Edith Jennings.

Another informal meeting of the League was on June 27 at the club rooms.

VON KLENNER IN ITALY.

Katharine Evans, the Baroness von Klenner, sends friends interesting picture postcards announcing her arrival in Sardinia, Italy, "this most unusual and interesting

Island." She was present at the premiere of "Il Piccolo Marat," conducted by the composer, Mascagni, in Rome.

RALPH TOLAND IN LA CROSSE, WIS.

Ralph Toland (management Annie Friedberg) gave a recital in the La Crosse Theater on June 17, and as a result was engaged to give a recital at the State Normal School on June 28, as well as for the lecture course next season. The La Crosse Tribune gave a half column of space to his recital, saying in part: "Mr. Toland's singing was the most flattering recognition of exceptional ability that could be desired. The program was punctuated throughout not only by applause but by murmurs and exclamations of pleasure, appreciation, and pride."

A Busy Bandmaster

IOWA STATE COLLEGE
DEPARTMENT OF MUSIC
AMES, IOWA

June 8, 1921.

To the Musical Courier:

When the 4th Division was ordered from Camp Dodge, Iowa, to Camp Lewis, Washington, in August, 1920, I had the option of going with them in the capacity of band instructor or coming to Ames, Iowa, as conductor of the Iowa State College Band and the symphony orchestra at the same institution. I was very glad of the opportunity of a connection in a large institution like Iowa State College, with its 4,000 students, because always it had seemed to me that in such a place, if anywhere, one could have his musical ideals approximately satisfied. The college year is just at its close, and I can say that it has been the busiest and happiest nine months I have ever spent in my life. The band of seventy musicians is superb. The instrumentation is complete and in our concerts we play all the standard literature for band—"Sakuntala" overture, "The Mastersingers," "Phédre," "Irish Rhapsody," "Danse Macabre," finale of the Tchaikowsky fourth symphony, movements from the fifth and sixth Tchaikowsky symphonies, and other literature of that class. The orchestra is much different, and yet that also is a wonderful organization. I am going to write you something about it one of these days. At the last concert of the orchestra we played "Il Guarany" overture of Gomez, among other things. I enclose a few programs so you can see what we are doing.

Our instrumentation is complete because we have a complete set of government instruments, including two bassoons, two bass clarinets, two alto clarinets, bass saxophone and two oboes of finest make. But, in addition to that, nearly all of the men in the band own their instruments, so it is possible for us to use only the very best instruments in any section. The instrumentation of the band is: four flutes and piccolos, two oboes, two E flat clarinets, sixteen B flat clarinets, ten saxophones, saxophones, two bassoons, two bass clarinets, two alto clarinets, nine cornets and trumpets, nine trombones, two baritones, two euphoniums, two French horns, five melophones, three B flat basses, two E flat basses, drums, tympani, bells xylophone, chimes.

Sincerely yours,

OSCAR HATCH HAWLEY,
Bandmaster, Iowa State College.

Schmitz in Chicago This Summer

A unique figure among the musical personalities to sojourn in Chicago this summer is E. Robert Schmitz, the French piano virtuoso, who introduced the works of John Alden Carpenter and other American composers in Europe, and who has been the ardent advocate of French and Russian composers on his concert tours through this country. His enterprise in original ways has other interest in that he believes a new technic offers advantages in the interpretation of new compositions, and he practices what he preaches. Schmitz declares: "Tone production should be the logical result of technic. Interpretation does not result from technic, but subtle technic never interferes with the direct exchange between player and listener."

Notwithstanding the multiplicity of piano wizards, the vocal experts will be plentifully present and with reason. Mary Garden, directress of the Chicago Opera Association, declares she heard seventy-eight voices here in a fortnight; and they were all good.

Vidas Under New Management

Raoul Vidas, the French-Roumanian violinist, will be under the exclusive management of R. E. Johnston for the seasons of 1921-22 and 1922-23.

BEN FRANKLIN

MANAGER IMPORTANT MUSICAL EVENTS IN ALBANY, SCHENECTADY, TROY AND VICINITY
18 Chestnut Street, Albany, N. Y.

June 25, 1921.

To the Musical Courier:

DEAR SIR—In the interesting number of the MUSICAL COURIER for June 23 I note that you speak editorially about the fact that the rent of Town Hall and that of Aeolian Hall will be raised to \$250 per night for the coming season, and I am filled with wonder over the announcement. From my experience it seems to me that this rent is reasonable, but it may be that my viewpoint is perverted. To get my viewpoint you must realize that for years I paid a rental for Harmanus Bleecker Hall, Albany, where until last season I presented all of my attractions, of \$350 per night. Two seasons ago this was raised to \$500 per night, and last year I was nonchalantly asked to pay just \$1,000 per night rental, and although I offered \$600 per night, I was refused. Do you wonder that a \$250 rental causes me astonishment only because it seems low? But the \$1,000 rental was the last straw, and so I took my attractions to the local State armory, had a sounding board built, and we did more business than ever before. This shows what the local manager is up against, and if I may be so bold, I would suggest that the artists as well as their managers take off their hats out of respect for him, his energy and his ability. In fact, I sometimes wonder what the artists would do were it not for the long suffering local manager, although I know that some of them go on the idea that there is a certain fish called "the sucker" born every minute.

Before I close I want to say that that article written by Frank Patterson, under the heading "Musicians and Music Club Propaganda," is splendid, absolutely true, and causes much thought. I wish that every musician might read it, as the conditions to which he refers are apparent in almost every city in this country.

Yours very truly,

(Signed) BEN FRANKLIN.

Elsa Foerster the Youngest Aida

Elsa Foerster (daughter of Wilhelm Foerster, the well known New York clarinetist) who recently made some very successful operatic appearances in Boston with the Fleck Opera Company, rendered Aida among other roles, and as she is only twenty years old, she probably is the youngest soprano who ever has impersonated that part. The Boston papers spoke very enthusiastically of her voice and histrionic ability. It will be remembered that Miss Foerster was only nine years old when she took the part of the child in Humperdinck's "Children of the King," produced at the Metropolitan Opera House.

Anderson Artists at Ocean Grove

Josie Pujol, violinist; Charlotte Peege, contralto; Carl Rollins, baritone, with Robert Gayler at the piano, are booked for a miscellaneous concert at the Ocean Grove Auditorium Thursday evening, July 14.

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KOUSSEWITSKY PROVES THE MUSICAL SENSATION OF THE HOUR IN PARIS

Celebrated Conductor Returns to His Bass Viol for a Single Concert and Again Charms as of Old—A Blind Conductor—The Elephant Gambols—Janacopoulos a Fine Artist—The Poutet Quartet—Hubbard's Success—Ovation for Huberman—Milhaud's "Cinema Fantasia"

Paris, June 6, 1921.—Once again Koussewitsky was the sensation of the hour in Paris, although this time it was in his former role of contrabass virtuoso. Every one will remember when all the musical papers were filled with Koussewitsky's bass viol exploits, for this was only about ten years ago. Those of us who had never heard Koussewitsky wondered how he did it, for at each capitol his successes seemed to eclipse any former triumphs. Today, when the world has found out that his talent as conductor far surpasses even his unique abilities as bass viol virtuoso, Koussewitsky has relegated his ancient career to the relatively minor importance of a secondary passion. To all excepting the most rabid bass viol lobbyists this artist's decision to renounce the largest if not the greatest of stringed instruments, seemed a most fortunate one. Instead of being the greatest exponent of the unwieldiest of the strings, Paris and London now recognize Koussewitsky as one of the leading wielders of the baton—one whose control of the orchestra, no matter how recalcitrant its human material, is nothing less than marvelous. Since he whipped the Lamoureux Orchestra into shape for his three Russian festival concerts, that orchestra could hardly be recognized as the same body. And it is still under the thrall of the Koussewitsky marvels. No wonder that conductors who have since used the orchestra have complimented the men for their wonderful shading, especially in "pianissimo to piano," as also for their brilliant "crescendo."

A BLIND CONDUCTOR.

Lots of funny things happened at the concert. It was only a modest bass viol concert, and yet the musical lights were there. I noticed Walter Damrosch, too. Everybody was all tiptoe anyway to hear the bass viol played like a violoncello. Mr. Koussewitsky came out very modestly. Perhaps one might say that he came out too modestly, for I don't believe that he was even seen by the orchestra leader, and yet the latter is first conductor of the opera. The reason for thinking that the conductor ignored the presence of the soloist was, that he didn't look around even once to see whether he was there or not. As a result, the soloist was obliged to watch the accompanying conductor like a hawk, and even then, during the Lorenziti "Symphonie Concertante," the allegretto movement was started literally while the soloist was taking a bow. They were supposed to start off together. This added to the impromptu charm of the evening. I am sure the situation was generally appreciated.

THE ELEPHANT GAMBOLS.

The marvelous Koussewitsky rendition of the Mozart A major bass viol concerto brought one back to a day when

this ponderous instrument was still respected for its solo possibilities by the greatest composers of the times. It would seem that the contrabass virtuosos of those times took the most enormous skips with the same impunity as a finger exercise or a common scale. This concerto abounds not only in most beautiful cantilene passages but also in the most amazing variations. Koussewitsky's wonderful artistic nature, however, caused one mentally to forget the existence of the most enormous difficulty however its performance amazed the eye, and the clumsy concerto was played in the light of a personal narrative. Especially in the adagio, Koussewitsky reached a height absolutely unattainable by the common note playing fraternity, whose entire emotional garment is the merely external effect. Here, as always, we again perceived that spontaneity and greatness are God-given, neither having anything in common with education nor routine, even though greatness may exhaust the possibilities of both.

In the Lorenziti "Symphonie Concertante" we were able to esteem the ability of the excellent ensemble player, Henri Casadesu, and to witness the approval of the audience after his viole d'amour solo part. The audience raved in its ovation for Koussewitsky, whose performance was really sensational, so unheard of.

JANACOPOULOS A FINE ARTIST.

Vera Janacopoulos' consummate vocal case was never more admired than at her third concert, when the novelty of her program attracted a large and a very musical audience at Agricultural Hall. Three "Miniatures," by V. Lohos, and three "Poems of Achmatova," by Prokofieff, were given a first hearing. Prokofieff's "Ugly Little Duck" and his two "melodies sans paroles" are charmingly original creations. The genial atmosphere of Stravinsky's "Pribaoutki" were also rendered with that simplicity and perfection of diction which ever mark the interpretations of Mme. Janacopoulos.

THE POUTET QUARTET.

The most appreciated of all compliments is a full house. That is what greeted the appearance of the splendid Poutet Quartet and Ives Nat, pianist, when they gave their Schumann evening at Agricultural Hall. One of the great attractive features of this quartet is their quintet ensemble with Mr. Nat, the fine pianist. Their programs are entirely out of the ordinary. All the seldom heard quintet literature is performed with a spontaneity and the warmth which mark the greatest ensemble organizations.

HUBBARD, AMERICAN SINGER.

Charles Hubbard has found a very constant and numerous musical following in Paris despite his American nationality. As seen at his concerts, his admirers include such musicians as D'Indy, Florent Schmitt, Aubert, Roussel, Gavet, etc. Mr. Hubbard's musicianship and his flawless diction render him a song interpreter of great qualities.

HUBERMAN.

I don't remember ever having heard Huberman play anything more splendidly than he did the Beethoven concerto at his farewell concert in Paris. Gaveau Hall was packed to suffocation. What an ovation he received after

the concerto! It seemed that the public had unloosed all the year's pent up enthusiasm, for all its fervency, held in reserve for Huberman, here saw the light of day. The ovation was not tendered without cause. Huberman's playing is seldom noticeably affected by moods. It does not change with the barometer in warmth or consistency. Yet despite the general exalted level of his work, the Beethoven concerto seemed to many the plastic and emotional high tide of the year. Everything went wonderfully. The allegro had been masterly, the cadenza sparkling and electrifying in its crystal brilliance, the adagio struck just the perfect note of mournful resignation in the striving for the eternal unapproachable beauty here foreshadowed by the greatest of all composers. Huberman's noble demarcation of the final theme and the dazzling brilliance of his appoggiatura in its developing section—especially the whirlwind irresistible pace of the coda—broke down all the barriers. There is no question but that the public was momentarily Huberman mad. A parallel state of mind was again produced by the manner in which he took the rondo of Lalo's "Spanish" symphony, and the public ovation took on such formidable proportions that we should undoubtedly have remained there in the hall over night had it not been for the final order—lights out!

MILHAUD'S "CINEMA FANTASIE."

A young violinist whose playing bespeaks much purity and fulfills all the requirements of perfect clarity in involved passages is Benedetti. Indeed, as an all around soloist I know of no French violinist who overshadows him. From the point of novelty, the central feature of his first Paris concert was Darius Milhaud's "Cinema Fantasia" for violin and orchestra, the cadenzas of which were written by Arthur Honegger. This striking number for violin, which Mr. Milhaud chose to call a "Movie Fantasy," had been considerably talked about. There is no question but what it will continue to be talked about as long as it is played. It is intended to represent the kaleidoscopic scenes and emotions of a movie drama. Its polytonal construction is as clever as the title suggests, for we are often reminded of the movie scene where the comedy clown is placidly walking on the ceiling, like a fly, with his head down. The work is interesting and not without very serious merits. The cadenzas by Honegger are musical and very effective. Benedetti played this work, and equally the Chausson poems, in his musicianly fashion. H. E.

Columbia University Concerts

SEVENTH CONCERT, JUNE 20.

The seventh concert at Columbia University, presented by the Goldman Concert Band, Edwin Franko Goldman, conductor, was given on the Green of the university on June 20 before a record breaking audience. At this concert Mr. Goldman offered an unusually interesting program consisting of the march and procession from "Sylvia," Delibes; "Faust" overture, Wagner; romance in F minor, op. 51, No. 5, Tchaikowsky; excerpts from "Romeo and Juliet," Gounod; "Torch Dance," Meyerbeer; "Cujus Animam" from "Stabat Mater," Rossini, and excerpts from "Erminie," Jacobowski, which won the approval of the enthusiastic audience.

The fine work of the band, due to the untiring efforts of its talented conductor, has established an enviable reputation for this organization. Every number of the program was rendered with musicianship and artistic finish. Numerous encores were given, comprising "La Paloma," Yradier; "Oriental Dance," Herbert; "Non e ver," Mattei, as well as Goldman's ever popular "Sagamore" march and "A Bit of Syncopation."

EIGHTH CONCERT, JUNE 22.

Thousands of music lovers, not only from New York but also from neighboring cities, gathered on The Green for the eighth concert on June 22. Although the program was an interesting one and was enjoyed, there have been times when the band has played with more enthusiasm. Mr. Goldman found it necessary to make one change in the numbers presented, substituting "The March of the Knights of the Holy Grail," from "Parsifal," for Brunnhilde's Awakening from Wagner's "Siegfried." Saint-Saëns, Mozart, Massenet, Bizet, Daniel Godfrey, Reynaldo Hahn, and Edwin Franko Goldman were among the other composers represented. The Goldman composition was "On the Green," a number which always is well received at these concerts. Of course, there were extra numbers, the kind which are especially well suited for encores. Ernest S. Williams was the cornet soloist, and was given his usual rousing reception. His thorough musicianship was displayed to advantage in "The Soldier's Dream," which he gave as an encore.

NINTH CONCERT, JUNE 24.

The ninth concert on the Green of Columbia University, on Friday evening, June 24, by the Goldman Concert Band, attracted a still larger audience. Long before the scheduled time to begin, not a seat in either the reserved or unreserved sections was obtainable. The concert opened with four numbers from Mendelssohn's "A Midsummer Night's Dream," wedding march, overture, nocturne and scherzo, all of which Mr. Goldman presented in his accustomed finished style.

Part two contained the "Beautiful Galathea" overture, Von Suppe; "Omnipotence" ("Die Almacht"), Schubert, sung by Helen Stover; Johann Strauss' waltz, "The Beautiful Blue Danube," and a fantasia, "Uncle Tom's Cabin," by Lampe. Throughout the entire concert the audience showed its appreciation by sincere applause, demanding numerous encores, the most important of which were three Goldman compositions—"Columbia" march (new), "Sagamore" march, and "A Bit of Syncopation."

Tyrone Guest Soloist in Stamford Church

Ada Tyrone was guest soloist at a recent evening service in the Methodist Church of Stamford, Conn. According to the Advocate of June 13 of that city, she sang MacDonald's "In My Father's House Are Many Mansions" with a beautiful emphasis and purity of tone and won keen appreciation from her listeners.

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Miss Moore's animated delivery won great favor with her hearers and she was applauded with enthusiasm. We liked best of her offerings an expressive little song, not known to us, that she sang as added number.—*Cleveland Plain Dealer*.

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SCHUMANN-HEINK IN OSAKA, JAPAN



Schumann-Heink, her accompanist, Mrs. Hoffmann, and George Morgan, baritone, with four Japanese music students taken after the first concert there.

Imperial Visitors Attend Last Schumann-Heink Concert in Tokyo

"The audience which crowded the Imperial Theater on the occasion of the last of the series of five concerts that Mme. Schumann-Heink gave in Tokyo on her tour of the Orient was perhaps the most enthusiastic audience that has ever greeted an artist on that stage," says the Japan Advertiser of May 21. "Honored by the presence of Princess Kitashirakawa, Princess Asaka, Princess Takeda, and the two sons of Princess Kitashirakawa, Mme. Schumann-Heink sang as one inspired, and the welcome she received was absolutely unqualified, almost approaching abandon. At the end of an evening of applause, after the last fixed number on the program, the recitative and aria from 'Rienzi,' the admiration of the audience knew no bounds of expression. Mme. Schumann-Heink and her accompanist were recalled again and again until the Imperial visitors took their departure. But the audience could not be satisfied, and, after a perfect ovation, the artist again appeared and by requests from many parts of the audience sang 'Der Wanderer.' No sooner had the notes of the accompaniment been struck on the piano than the Imperial Princesses appeared in the box again, and, standing through Mme. Schumann-Heink's singing of the song, expressed their admiration and delight by gracious applause at the conclusion of the song.

"Japanese audiences are not noted for their warmth, but Mme. Schumann-Heink has nothing of which to complain on this score, for more happy and pleased audiences never crowded any theater in which she has sung.

"Mme. Schumann-Heink's art is more perfect than it has ever been. At the end of the first concert the bewildered newspaper critics crowded about Mme. Yanagi, the very charming Japanese singer, and asked her opinions. Mme. Yanagi is an artist and knows what is due another artist. She told the newspaper critics that she had nothing to say. 'Mme. Schumann-Heink is so great, her art is so wonderful, I can say nothing which would not be impertinence,' she said.

"The stage was a mass of flowers received from many admirers. There is no doubt that the success of these concerts will do much to advance the opinion of Japan in the music world."

Busy Summer for Rosenblatt

Josef Rosenblatt, the celebrated tenor-cantor, is one concert artist whose season lasts twelve months a year. The soaring thermometers during the summer months cannot discourage the thousands of admirers of the little singer with the big voice, and he is in the same demand for recitals in July, August and September as during the regular season. During July he will appear in no less than seven concerts—in Brooklyn, Far Rockaway, Sharon Springs, Fallsburgh, Saratoga Springs, Ocean Grove and Hunter.

Goldman Concert Band Attracts Huge Crowds

The attendance for the first week of the Goldman Concert Band concerts at Columbia University is reported to have exceeded 40,000. Mr. Goldman plans a long tour with his band at the conclusion of his summer engagement.

Dance More, Sing More, Play More Says Lada

From its earliest days, Lada, the dancer, believes a child should hear music and feel its rhythm. It is not difficult to cultivate this, as the child shows a ready response to it in relaxation, going to sleep either to the songs its mother sings or the monotonous rhythm of rocking chair or crib. It should, as soon as possible, be taught conscious response, either in the dancing class or in rhythmical games played at home or in the school. Teachers of public schools have for some time understood the value of breaking for the pupils the monotony of the school hours, and resultant sluggishness of the circulation, by giving them a few moments of calisthenics. This was found to be so satisfactory that they are going further; they are tuning up not only the physical system, but by the use of music and dance movement they are also developing the emotional system. This, being more vital, compels a much more immediate response in the circulation.

By periodically lifting the child into the super-world of ideality, they are creating in it a recognition of beauty and harmony. The mother in the home, the maid in the nursery, will find inspiration in games that have to do with music and dancing; they will have at the same time the satisfaction of laying a foundation for art culture. The child can be given a taste for art in this way just as surely as it can be taught discrimination in literature by having read to it while young the world's classics.

"Parents would do well to furnish one room in the home for a family playroom," Lada believes. "We have rooms to dine in, rooms to sleep in, rooms to write and read in, to cook in, but how many have a room to play in?" she asked. "We have never had such a concept at all. We Americans are onlookers, prone to let others do the playing for us; we hire baseball players for our national sport, and as a usual thing a limited few ever have an opportunity of playing football. We are content to sit at the side and enjoy it by proxy. We live precarious lives—through some one else's activity. The moving pictures are cultivating this in us to a still greater degree. What we need in our homes and our communities is music, dancing, drama and pageants in which we can all participate.

"Let us dance more, sing more, play more," she said, "not like automatons going through the gestures of life, but like real human beings, with the current of life coursing ever more joyously as we come into a consciousness that we are doing all to the glory of our Creator."

Eugene Bernstein to Summer in Spokane

Eugene Bernstein, pianist and founder and head of the Russian Trio, left New York on June 12 for Spokane, Wash., where he will remain until September 15. Mr. Bernstein summered in Spokane on several former occasions when he engaged in teaching and concertizing, and had endeared himself so much to the local musical colony that the latter persuaded him to revisit the town this summer, after an absence of several years. Mr. Bernstein will devote his time in Spokane mainly to teaching, but he will also give several concerts.

Music Festival in the Bronx

A music festival under the auspices of the Beethoven Society of Music was given on Tuesday evening, June 21, in the hall of the Young Men's Hebrew Association in the Bronx. A program comprising solo and ensemble numbers was rendered by Lenore A. Kobrin, Rae Silverstein and Irving Kobrin. Works by the following composers were featured: De Beriot, Cui, Drdla, Cadman, Handel, Chopin, Schubert, Moszkowski and Bohm.



Central Public Hall of Nakanoshima at Osaka, which seats 3,000 and which was twice filled to capacity on May 22 and 23, when the famous diva appeared.



The singer and her party with some of the leading musicians of Tokyo. The flash-light was made immediately after the first of five very successful concerts given in Tokyo. On the return journey, Mme. Schumann-Heink will give three more recitals in Tokyo.

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Anna E. Ziegler Presents Pupils

Anna E. Ziegler, director of the Ziegler Institute of Normal Singing, Inc., by the Board of Regents of New York again proved her mastery in voice cultivation by presenting young vocal artists at the concert given at the Wanamaker Auditorium on Tuesday, June 21. The graduates and other artist students rendered a versatile program, representing the great masters, sung with beautiful tone production, true musicianship and style in the following program: "The Lord Is My Light" (Allitsen), Raymond Bartlett, tenor; "Solveig's Song" (Grieg) and "None But the Lonely Heart" (Tschakowsky), Rosalind Ross, mezzo soprano; "Thy Beaming Eyes" (MacDowell), "I Love Thee" (Grieg), "La Donna e Mobile" (Verdi), Raymond Bartlett, tenor; aria from "Samson and Delilah" (Saint-Saens), Alice Campbell, contralto; "Caro Mio Ben" (Giordano), "Donna voicé morir" (Tosti), "Cielo e Mar," from "La Gioconda" (Ponchielli), Dennis Murray, tenor, graduate; "Hark, Hark, the Lark" and "To Be Sung on the Waters" (Schubert), "Faithful Love" and "Cradle Song" (Brahms), Edna Robinson, soprano, graduate; "Where'er You Walk" (Handel), "Thou Art So Like a Flower" (Chadwick), "The Moon Drops Low" (Cadman), "Come Into the Garden, Maud" (Balfé), Dennis Murray, tenor; "Le Nil" (Leroux), "Hymne au Soleil" (Georges), "Nuit d'Etoiles" (Widor), "Bonjour Susan" (Delibes), Edna Robinson, soprano; duet from "Carmen" (Bizet), Miss Robinson and Mr. Murray; "Have You Seen?" (old English), "My Lover He Comes on a Skee" (Clough-Leigher), "Love Has Eyes" (Bishop), "The Three Cavaliers" (Russian folk song), Edna Robinson, soprano; "Inflammatus," from "Stabat Mater" (Rossini), Edna Robinson, soloist, accompanied by quartet—Mildred Shatz, soprano; Georgia Van Dyck, contralto; Raymond Bartlett, tenor, and Bliss Harris, baritone. Frank Kasschau officiated at the piano.

Mme. Ziegler will give a six weeks' summer course at Brookfield Center, Conn., beginning July 6. For the fall, the institute offers its four courses of concert, church and opera instruction and its great specialty—a normal course for the teaching of the voice.

Hurlbut Sings in Kansas City

Kansas City, June 5, 1921.—Harold Hurlbut, tenor and disciple of Jean de Reszke, gave a program June 3 before the members of the Cranston Opera School. After singing many numbers in Italian and French, including arias from "La Bohème," "Le Roi d'Ys," "Rigoletto" and "Faust," Mr. Hurlbut made a short talk in favor of opera in English and repeated part of his program in the vernacular to emphasize his points. He stated that his audiences in Italy and France last season had been susceptible to the message of music only through the medium of their own language, although he had steadfastly kept to his course of presenting many songs by American composers on all his programs. Keen enthusiasm was evinced by his auditors, the Kansas City Journal of the following day publishing a full account of Mr. Hurlbut's energetic attitude under a double column headline. K. D.

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TWELVE SONGS FROM "THE YOUTH'S MAGIC HORN"

By Gustav Mahler

Two substantial, wire-bound volumes, each of forty pages with flexible paper covers, contain these unusual twelve art-songs. The first thing one notes in the thoroughness of the entire get-up, with texts of everything in both original German and in English, this highly meritorious translation being by Addie Funk. Not only are the poems translated, but every single tempo direction, notes on interpretation, etc., all appear in English. The twelve songs are: "Sentinel's Night Song," "Labor Lost," "Solace in Sorrow," "Up there on the Hill," "Earthly Life," "Antonius of Padua's Fish Sermon," "Rhine Legend," "Song of the Prisoner in the Tower," "Where the Shining Trumpets Are Blowing," "Praise of Lofly Intellect," "Three Angels Were Singing," and "Primeval Light."

Some of the songs have been sung here, and one notes that two of them are from the second and third symphonies respectively. "Three Angels" is an arrangement of the women's chorus of the third symphony, in D minor, a merry song, with sacred strophes interspersed, in part choral-like and serious.

The Mahler songs are frequently and widely sung by the principal concert artists, and have become "popular" in the best sense of the word, by virtue of their intrinsic musical value, as well as owing to their abundance of melody, eminently suited to charm the layman and the musical student alike. While Mahler's wonderful gifts as an orchestral leader have been at all times acknowledged by the most critical audiences, his compositions have, strangely enough, for a long time met with violent opposition, especially on the part of the professional critics. In the course of the last ten years, however, the situation has changed in this respect. Gradually the general public as well as the critics have come to realize the inherent greatness and beauty of Mahler's compositions, which today among the works most frequently performed especially in Austria, Germany and Holland. The general interest centered in the works of this master recently resulted in the founding of "Mahler-Societies" both in Amsterdam (Holland) and Vienna, while great Mahler festivals have been held at Amsterdam, Vienna and Wiesbaden with tremendous success.

(Hinds, Hayden & Eldredge, Inc., New York City)

MINIATURE RECITAL SONGS

By Constance Mills Herreshoff

Refreshingly original and altogether unique are the five little songs by this new composer, hitherto unknown to fame. There is every reason, however, for her to become known if she keeps up the unusual kind of music here presented, for it is full of sentiment, humorous, and piquant; an altogether "different" sort of composer! Bound in a volume of eleven pages are these songs: "Morning," "Adventure," "Won by Ear," "Diogenes," and "Fugitive."

In gavot-tempo, "Morning" is interesting in harmony, rhythm and melody, telling of an April morning, and a stroll through the gusty wind, for "I was a child of the shining meadow, I was a sister of the sky." Dedicated to Julia Heinrich (killed in an accident in Texas last year).

"Adventure" starts with growls, both hands in the bass of piano, and goes on throughout a page, in Scotch dialect, speakin' of the dreadful jungles, the tiger's stripes all aglowin', the bracken where the tiger-lily grows. Anticlimax!

"Won by Ear" is the song of the black pusson, singing the praises of a man up street, the man wid de slidin' trombone, on which he gets a wonderful tone. "He 'zooms it right into my soul; so Mistah Man, tak' me an' my money, Ah! look while yo' cat, shine de shoes on your feet, if you'll play on dat slidin' trombone." All this is set to entirely characteristic music, cool-style, zippy and rhythmic, not too many notes, right to the point.

"Diogenes" is of a hut and a tree, a hill and a piece of weedy meadow, in serious minor mood.

"Fugitive" is a song of the fickle one, who forgets every man she loved as soon as she is in another town. Songs telling of the man's forgetting are numerous; here's a woman's song of similar import. It has strong melodic outline and vigorous accompaniment. Poems by Sara Teasdale, Max Eastman, Daniel W. Troy and Edna St. Vincent Millay. For high and low voices.

(G. Schirmer, New York and Boston)

CONCERT PARAPHRASE ON "WIENER BLUT" (Waltz by Strauss), for Piano

By Edwin Hughes

Since Schulz-Evler's celebrated setting of the "Blue Danube" waltz by Strauss (Johann, not Richard), no one has quite hit the mark with such brilliant, pianistic phrases built on a comparatively simple original as Hughes, in this sweet, sane, graceful music. Real Viennese, comprising in it much French grace and easy abandon, it is simply charming from beginning to end. Von Bülow, celebrated wit and raconteur, himself often played and intensely admired the Strauss waltzes, and advocated playing them on dignified programs, for they are an art-work in make-up and orchestration. No less a person than Theodore Thomas often placed them on his New York programs in the '70's and '80's. Tausig and Liszt have made piano virtuoso transcriptions of some of them, and now Edwin Hughes gives us a solo of similar technical make-up, not easy to play, but well worth working on. Johann Strauss would be pleased indeed could he but hear his own music, with such telling, graceful and highly effective ornamentations, built on the modern technique. Great variety of mood is in the music, now pensive, tender, wistful, now brilliant with shining figuration. Kreisler has made all America familiar as no one else has with the real Viennese, unctuous, playful, sentimental spirit, brimming over with love of "wine, woman and song," a combination hard to beat, all of which is truly echoed in the Strauss music. How can this be? Well, it is, and that's all there is to say. Dedicated to pianist Benno Moiseiwitsch.

"REVERY" AND "THE WHIRLIGIG" (for Piano)

By Homer Grunn

Two little studies in rhythm, of extreme usefulness for the teacher, about grade two or three, with syncopation running through it all, melodious throughout. "Whirligig" is semi-staccato, in sixteenths, with a pretty side-melody in the sub-dominant key; altogether pleasant music. The title-page is an artistic sketch, etched in dots, of merry fairies, wide-eyed and original in Irish-green. Both pieces are provided with fingering and pedaling, completing their practical usefulness as teaching pieces.

"NURSERY RHYMES" (Song)

By Pearl G. Curran

This is for high voice only, ranging from D below to G above the treble clef, the words by the composer, who has turned out quite an original song of nine pages. "Her, diddle diddle," "Old Mother Hubbard" and all the rest are referred to, in changing tempos and mood, closing with a little lullaby. The various stories or characters are pictured on the border of the front cover, charming attention, and creating curiosity as to the contents. Not difficult as to voice or piano.

"THE VOICE OF PHILOMEL," (Song)

By G. W. Chadwick

"Philomel, a stringed instrument similar to a violin, but made of metal," says the English dictionary; "The Nightingale," says the American, and this is doubtless what David Stevens, the poet, and Boston Chadwick had in mind when they collaborated in the work. It is truly beautiful music throughout, high-class, aristocratic, with deeply felt harmony, and a sustained melody of significance. It is a slow song, but full of temperament, just as the quiet ocean has its depths. "Con gran sentimento," "Appassionato," bespeak the interpretation, the music beginning in D flat, going to E major, and back again, all of real depth of feeling. Dedicated to Louise Homer. For high and low voice.

"THE SPRAY O' HEATHER," (Song)

By John Prindle Scott

Of course a Scotch song, with kilt-colored border and bit o' the much-loved Scotch flower on the title-page. Stephen Chalmers wrote the words, which tell of various flowers, short-lived Tropic blossoms, not mystic bloom of the tree, but

"'Twas a spray o' the auld bell heather,
Frae the land where the blue-bells nod;
Frae the lang-fung hills o' Scotland,
Where the purple sweeps to God!"

We all love our home flowers, and both John P. and the writer can tell of the bloom of the strawberry-apple tree, peculiar to our Chenango County, New York, or of our arbutus growing on the long East Hill. . . . Such colors and odors are not found elsewhere on God's earth! The song has much Scotch character, with the little "snap," and ending on a bagpipe-chord. "To Mrs. Edith Scott Magna."

"LIGHT'S GLITTERING MORN"

(Easter Song)

By John Prindle Scott

Quite the most ambitious sacred song ever composed by Scott, joyous, built on big lines, opening with three-measure periods, broad of outline, with big variety, but ever keeping the heroic mold. Triplet accompaniment in 9-8 time gives a hint of the style. The song is for high and low voices.

(Oliver Ditson Co., Boston, New York, Chicago)

"VALE D'AMOUR" (for Piano)

By Ernst C. Krohn

Well-named, for it is indeed in the love-spirit, this composer has something to say, and dedicates it "To Marie," who it is hoped can play the pretty piece with understanding. Originally of St. Louis, this composer is active in the musical world of Missouri, as instructor of piano at Lenox Hall, University City (girls' school). He has given piano recitals in St. Louis, and composed much for voice and piano, contributing writing on music also to prominent periodicals. The piece begins in A flat, with an arpeggio-like figure, a second part in E, melody prominent also in the bass, repeated in octaves, and climax. Continuing in D flat, marked "amoroso" it strikes a beautiful middle section, with passionate outburst, and a soft close. The first theme follows, with a brilliant close, altogether a very effective, showy number, about grade three or four.

"IDYLIO" (for Piano)

By H. Alexander Matthews

English by birth, this composer's professional life is spent mainly in Philadelphia, where he teaches organ and harmony, and composes piano, vocal and choral works. "Idyllo" is one of six teaching pieces which the Ditsons are issuing nowadays in abundance. It begins with "cross-hand" work, somewhat in gavot-style, the melody then repeated in the treble, going on to relative minor, in arpeggio, and recapitulation. Strong rhythm and grace are found in the piece, which starts "tempo rubato," and ends high in the treble. Pedaling clearly marked; a distinct merit.

"PAVANE" (for Piano)

By Georges Emile Tanguay

A slow, stately dance of the XVII century, in which the dancers were ornately attired, this piece is attractive, with variety of melody and harmony. On a third occurrence of the main melody it appears in the left hand, with a running right-hand accompaniment, all showing the work of a skilled composer. "To Leo-Pol Morin." Is the composer related to the fair Eva, of musical comedy fame?

Telmanyi Derives Inspiration from Roaring Sea

Telmanyi on his various tours met with a most interesting experience while he was en route to the northern part of Norway. In a letter written to his New York manager, Annie Friedberg, he describes this voyage as the most wonderfully interesting trip he ever experienced. The letter was written on board the ship in Vestaraalen (Polar Circle), where they were anchoring in a fjord.

The sea was raging tumultuously and they could not continue to travel. Telmanyi says: "After such a storm I will not fear any sea voyage and nothing would ever make me seasick when we come out of this wonderful, glorious wonder of nature. Be not surprised to learn that I am describing this storm in music, as words are insufficient to tell. You may hear the roaring of these waves some day from the strings of the violin."

May Peterson Scores Success in Tacoma

Word has just been received from Tacoma that May Peterson, soprano of the Metropolitan Opera Company, made such a decided and lasting impression that she was considered among the most successful artists on the course. Consequently, after having appeared there three times, numerous requests have been received from that city and surrounding towns for her services. Just recently her management had to turn down requests from the Tacoma Stadium, as well as the American Legion of Tacoma, due to the fact that Miss Peterson has planned to spend the summer in Europe. This is only one indication of the success this popular soprano has met with in the concert field.

Her next year's bookings, many of which are engagements, predict an unusually busy season for this popular artist.

Many Encores for House in Meadville

The Tribune-Republican of Meadville, Pa., bore a glowing account of Judson House's recent success in that city, as witness the paragraph which appeared under date of June 2:

Mr. House came fully up to the expectations with a voice of rare beauty and volume and in the general artistry of his work. It is seldom that a soloist captivates his audience to such an extent as he did and after each selection there was long-continued applause. The singer was compelled to respond to three encores before his delighted hearers were satisfied.

Early Fall Engagement for Ethel Grow

Ethel Grow, contralto, is spending the summer at Hasbrouck Heights, N. J. Her season opens with a recital on October 21 at the Town Hall, New York. She will also appear at the Plaza, January 31, under the auspices of the Washington Heights Musical Club. At both these recitals her accompanist will be Charles Baker.



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Both Win an Ovation with a Performance of Liszt—Harold Samuel Gives Entire Bach Program—The Derby and the London Symphony

London, June 3, 1921—For me May ended with a piano recital by Jascha Spivakovsky, and I wish Liszt could have been present to hear what his great sonata in one volume really sounded like when played by a supreme artist in authoritative emotion. Here is a pianist who did not play all his emotion out when he learned to play his technique. He has the heart and enthusiasm of a child, the art of a mature man, the strength of an athlete. How the concert-weary pianists must envy his boyish delight in playing! And how many a splendid artist must begrudge him the muscles and technical skill which make light of every difficulty!

He played as if each composition was a romance, a history, a tragedy. Notes ceased to be mere sounds from a grand piano and became the disembodied spirits of heroes, lovers, cavaliers and ladies. Francesca and Paolo came upon the scene, swept onward through the dark air by the fury of the tempest. The sirens sang their old, sweet song again beside the enchanted sea, to lure Ulysses and his mariners to death on the golden sands. And then I heard the mavis and the blackbird amid the resplendent green of an English meadow, and the lark singing "hymns at heaven's gate." Again the music changed.

When the merry bells ring round
And the jocund rebeck sound
To many a youth and many a maid
Dancing in the checker'd shade.

So said Milton 250 years ago, knowing nothing of pianos and pianists, but anticipating in words what some of our modern musical artists can describe in tones.

And now again the music swells, and the dreams live, and write to and fro more merrily than ever, taking hue from the many tinted windows through which stream the rays from the tripod. But to the chamber which lies most westwardly of the seven, there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appals. And now was acknowledged the presence of the Red Death. He had come like a thief in the night. And one by one dropped the revellers in the blood-bedewed halls of their revel, and died each in the despairing posture of his fall.

Is this language of Poe too exaggerated for a music critic's account of how Spivakovsky played? Not a bit of it. From among the silent and unseen throngs who followed in the train of Chopin's Funeral March as Spivakovsky played it peered the remembered faces of brothers, sons and lovers whose mortal remains lie underneath the scarlet poppies in the fields of Flanders. Many of the audience were vividly affected. One woman left the hall in uncontrollable tears. Is this mere piano playing or is it the highest expression of the musical art? Into the familiar notes of Chopin's second ballade Spivakovsky put the living spirit of an old romance. And the charm of his playing lies in its naturalness. He feels the music himself. He has not yet reached that stage where all this concert business becomes a little wearisome to the performer and interpretation settles into routine. His recital was as much of a joy to him as her first ball is to the young society beauty who is still unconscious of her charm. Fortunately, he is able to communicate this joy to his hearers and satisfy the most exacting judges of piano playing, even though the finest music touches them no more than water wets a duck's back.

ANOTHER "OWSKY."

Alexandre Brailowsky, who was announced as a Pole, told me the other day that he was a Russian. From a musical point of view this is of little importance. He is a superb artist from any point of view. Physically he appears to me to be the frailest of all the —owskys who have made Poland and Russia illustrious on the concert platform. Yet there must be strength in those thin fingers of steel, for the tone they produce is full, rich, and sonorous. When he played in London last February I sat beside Moriz Rosenthal and I therefore had the highest authority for the praise I so gladly wrote about this young artist. A few days ago he played again in Wigmore Hall and the best I can say is to repeat the Queen of Sheba's remark to Solomon, that the half had not been told. Brailowsky surpassed my expectations, which is to say that Rosenthal saw more in Brailowsky at the first recital than I discovered. He played the same Liszt sonata which Spivakovsky had interpreted a few days previously in the same hall, and I wished that all the thousand and one pianists who select this work to demonstrate their own powers could hear Brailowsky demonstrate the greatness of Liszt. His performance of "La Campanella" at the end of his program showed that the more modern contrivers of technical brilliancy have not yet beaten Liszt. I believe that if he (Liszt) came back to the concert platform he could put a dozen or two of our leading pianists in his pocket without making much of a bulge in his coat. If Brailowsky can reveal the greatness of Liszt, does it not prove that he is an interpretive artist of the highest order?

By the way, it is worthy of note that Liszt's most important piano solo, namely, the B minor sonata, is dedicated to Schumann, and that Schumann's greatest piano solo, namely, the fantasia in C, is dedicated to Liszt. As Liszt could not have written the fantasia and Schumann could not have played the sonata, there is no more to be said.

POPULAR J. S. B.

Is Bach a popular composer? Harold Samuel evidently thought so, for he gave six consecutive recitals of Bach, nothing but Bach, but not the whole Bach, this week in Wigmore Hall. Surely such an array of Bach has never before been seen as these six programs of piano compositions only! The stupendous feat of memorizing the innumerable complexities and wayward convolutions of all this counterpoint must go on record for the wonderment of musicians. There were fifteen of the preludes and fugues from the "Forty-eight," four toccatas, three fantasias and fugues, eight suites and partitas, the thirty Goldberg variations; overtures, preludes, inventions. Everything was as Bach wrote it. The familiar Liszt, Tausig, Busoni warhorse metamorphoses of old Bach's Pegasus were conspicuously absent. The recitals should have been monotonously dull, but they were not.

The Daily Telegraph well says: "It is a great adventure;

for apart from all that the enterprise implies as a feat of almost superhuman memory, the bringing of such a task to successful completion demands a degree of musical comprehension and powers of concentration, intellectual as well as physical, that only a pianist in the very first rank could lay claim to. Harold Samuel has not over-rated his capacity to come with flying colors through his prodigious scheme. . . . Mr. Samuel's very large audience last night included a number of representative musicians, and the enthusiasm of his hearers was unbounded. Right splendidly were their tributes earned."

But oh, the pity of it all—to think that Bach should know nothing of the unfading glory his neglected music was to earn for him long years after his blind eyes had seen the light of day for the last time. And during this past week a first edition of Milton's "Comus" sold in London for \$8,400, more money, perhaps, than Milton ever got for all his poetical works. "Comus" was written as a kind of libretto at the request of the composer, Harry Lawes, who set it to music in 1634. The music passed into oblivion long ago, but the mask of "Comus" adds a splendor to the literature of England. Yet Bach, the Milton of music, and Milton, the Bach of English poetry, both died blind, neglected, almost in poverty. Bach's grave is somewhere in the churchyard of St. Thomas in Leipzig, and a brass plate in an unimportant church in London informs the visitor that "near this spot was buried John Milton." Both of the giants were unrecognized by their contemporary pigmies.

THE DERBY AND SYMPHONIES.

According to the newspapers, the winner got £70,000 at the Derby in this terrible year of financial distress. And the London Symphony Orchestra is looking for someone to scrape together £2,000 a year to keep this magnificent organization in existence. Says Albert Coates: "It is doubtful if the price of seats could be raised sufficiently to meet the deficit. There is only one way out—the American way—the Boston way, with a Colonel Higginson; the New York way, with a Mr. Flagler; or the way they have in some of the Western cities, where civic pride is strong. . . . The London Symphony Orchestra deficit is made up by the members of the orchestra themselves. Now and again we go to some good friend and get a hundred or two, but in the main the orchestra plays and the orchestra pays. You may say it makes every year a gift to the musical public of a very large sum of money." I have copied these words from the London Observer, but I have already reported that the London Symphony Orchestra has not been paying its way during the past season, even though Queen's Hall has been crowded at every concert. The Derby Stakes would keep it running for thirty-five years. But that is a horse of another color.

BORIS HAMBOURG IMPROVED.

I was greatly taken with the cello playing of Boris Hambourg in Wigmore Hall last night. He has grown immensely since I last heard him in Aeolian Hall, New York,

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some years ago. The clean and masterly bowing, perfect intonation, clear and faultless execution, were a delight to the ear, although the tone of his Montagnana cello is more inclined to be sweet and somber than brilliant. He announces two more recitals this month, with programs of greater musical merit.

NOFFS AND SKIS.

I see that Pouishnoff, who wrote out his name for me exactly as I have spelled it in my previous letters, now programs himself as Pyshnoff. When I first met Spivakovsky he spelled his name Spiwakowsky. I am not to blame, therefore, for the changes. They are due to the Russian alphabet, which has special letters of its own. I need not repeat what an earlier writer said about the names of roses. Some of the readers of these columns, however, may recall the hayseed who looked in wonderment at the undraped statue of Psyche at the World's Fair in Chicago and exclaimed: "Well, if that isn't the goldardnest way to spell Fishy!"

Please bear in mind that Pyshnoff was Pouishnoff, and Spivakovsky was Spiwakowsky. Tchaikovsky likewise was Tschakowsky. Only my name remains.

CLARENCE LUCAS.

McConnell-Sisters in "Trills and Frills"

The accompanying are but a few of the splendid press tributes which Harriet and Marie McConnell received on their recent tour in that excellent vaudeville sketch called "Trills and Frills":

There is a deep rich sweetness and flood of melody in the combined voices that produces a profound happiness in the audience.—Morning Oregonian, Portland, Ore.

Both girls have remarkably fine voices and the scenic effects are well done.—Calgary Daily Herald.

An exceptionally artistic vocal act is the contribution of the McConnell sisters, who render several charming numbers with beauty of tone, keen expressive taste, and outstanding musical intelligence.—Vancouver Daily Province.

More acts like "Trills and Frills" and the Orpheum would have to double its seating capacity.—Portland Telegram.

The pulse beat almost halts when they sing for encores "Carry Me Back to Old Virginia" and "When You and I Were Young, Maggie."—Oregon Daily Journal, Portland, Ore.

The Misses McConnell have personality plus and voices that have not been heard in vaudeville for many moons.—Vancouver Sun, Vancouver, B. C.

Pietro A. Yon in Oklahoma City

Pietro A. Yon, the eminent organist-composer, appeared in Oklahoma City, Okla., on June 1, the occasion being the dedication of the new organ in the First Christian Church of that city. The Oklahoma Leader says: "Besides majesty, reverence, and volume there was humor, mirth, and a thousand fantastic moods which only great masters of the instrument ever bring to the listener. Yon is a great and unusual organist; with him at the keyboard the pipes weave their melodies into the spirit of the audience."

On June 12, Mr. Yon gave a recital in Augustinian Church, Lawrence, Mass. Among the distinguished personages present was the Italian Ambassador. Mr. Yon created a big furore by his mastery. The program was made up of "Ave Maria," Bossi; "Marche Champetre," Boex; "Echo," Yon; "Peece heroique," Franck, and "Ital-

ian Rhapsody," Yon. The assisting artist was Serafino Bogatto, tenor of New York, who sang "Waft Her Angels Through the Skies," Handel; "Ave Maria" (dedicated to Mr. and Mrs. Bogotta), Yon, as well as "Gesù Bambino," Yon.

Mr. Yon sailed for Italy, June 21, to begin a five-months' concert tour, appearing in the large European music centers.

ILLUMINATO Miserendino's Art

ILLUMINATO Miserendino, a young Italian-American violinist, who since his return from Europe several years ago, has firmly established himself in the metropolis as an artist of high attainments, was heard in recital on June 10 in



ILLUMINATO MISERENDINO,
Concert violinist.

the auditorium of the Washington Irving High School, when his playing before an intellectual audience of enormous size not only confirmed the excellent impression previously made, but also materially enhanced his position in the musical life of New York City.

At an early age young Miserendino showed marked talent for the violin, which was carefully developed in America, and after a number of years of careful study, he went to Cologne, Germany, to study at the Conservatory

of Music in that city. After his graduation from that institution he studied in Vienna with that world-renowned celebrity, Ottokar Sevcik. Since his return to America Mr. Miserendino has been frequently heard in public and private concerts, appearing as soloist with such celebrities as Amato, Luca Botta, Anna Case, Cantor Rosenblatt, etc.

At his recent concert in New York Mr. Miserendino again gave evidence of his individuality and musicianship, as well as his technic, which is worthy of his illustrious master. His tone is powerful, of carrying and suggestive quality, which enables the artist to bridge from the instrument to his audience the expression of life through melody. He believes in the spiritual substance of art which his playing suggests.

The Italian temperament, the German brilliancy of technic, and the American unassuming poise complete the artistic qualities of this many-sided artist. Mr. Miserendino will conduct a special summer course for advanced violin students at his New York studio, 2128 Broadway.

Frieda Klink Busy During Summer Months

It falls to the lot of few "season-new" singers to be kept busy during the summer months, but such is the case of Frieda Klink, who made her debut in song recital at Aeolian Hall, New York, on January 11 last, when she created a more than favorable impression. "One of the best recitals of the season," a leading New York paper said at the time, and this view has subsequently been confirmed by the unusual number of engagements that have fallen to her. This summer she is making ten appearances with the Goldman Concert Band at various public parks in New York, but particularly on the Green at Columbia University, where her artistic singing has already been applauded by "packed houses." Besides these appearances, she recently sang in Englewood, N. J., at the commencement of the class of 1921 of the Englewood Hospital School of Nursing.

Illingworth to Teach in New York This Summer

Although he has had many offers from other centers, Nelson Illingworth has elected to remain in New York this summer and will teach during part of the time. This affords an excellent opportunity for local vocalists and those visiting the metropolis during their vacation to acquire some of the remarkable art of the Australian singer, which has won for him the phenomenal success that he has had in New York this season.

Tribute to Sue Harvard

After listening to Sue Harvard sing at an appearance in Canton, Llew Bach took his pen in hand and wrote the following:

Of all the singing that I heard
On that night,
It seems as though some sweet bird
Was there that night;
No better singing in the world
Than that produced by Sue Harvard,
With all the people of one accord,
On that night.

Palmgren Here Next Season

Selim Palmgren, Finland's foremost composer and pianist, will appear in the United States next season in a series of concerts, alone and in association with Maikki Jaernefelt, a leading soprano, also of Finland.

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ACROSS THE COUNTRY

Atlantic City, N. J., June 13, 1921.—J. W. F. Leman, conductor of the Steel Pier Symphony Orchestra, presented an interesting program at the concert June 12, featuring Tchaikowsky's E minor symphony and opening the program with Mendelssohn's "Fingal's Cave" overture. Both works were artistically read by Mr. Leman and enthusiastically encored, the orchestra and its leader being compelled to bow their acknowledgement. Four transcriptions—"Frauenworth," "Sprays of Roses," "By the Strand" and "Resignation," by Von Feilitz—were well orchestrated and thoroughly enjoyed. A contrast was offered in the suite, "Sigurd Jorsalfar," of Grieg. Ruth Lloyd Kinney, contralto, sang "O Don Fatale" (Verdi), eliciting the hearty approval of her hearers. She has a vibrant contralto, and perfection of technic and diction added to the effectiveness of the number. Three encores were requested. Ciro de Ritis, baritone, sang "Eri tu," Verdi. His voice is of a delightful quality and his singing is characterized by easy delivery, a pleasing freedom from mannerism and an enunciation almost perfect. For an encore, Mr. de Ritis sang an aria from "Rigoletto," Verdi. It was equally well done. Both voices were heard in the duet from "La Favorita," Donizetti, which they were compelled to repeat.

An interesting musical event was given recently by the Dennis Hotel Orchestra, J. Leonard Lewis, conductor. The program opened with Nicolai's overture, "Merry Wives of Windsor," followed by Honora Lucia, Ritter, who was heard in "Ritorna Vincitor," Verdi. She offered as encore "Japanese Maiden," from "The Toy Shop," by Gaynor; "A Little Song," by Voichis, and "Perfect Day," Carrie Jacobs-Bond. The largo from "The New World" symphony, Dvorak, and selections by Volpatti, Lellam, Gruenfeld and Herbert were warmly applauded. Miss Ritter's closing numbers—"Only a Year," by Albers, and "Make Me a Song," by Henry Hadley, with cello obligato of Mr. Lewis—were pronounced meritorious. She also sang "Love Sends a Little Gift of Roses," by John Openshaw, as a request, with a beautiful soprano voice, artistic manner and perfect diction, receiving plentiful applause. Both Mr. Openshaw and Mr. Cook deserve to be congratulated upon this tuneful composition. Miss Ritter is using it in her studio in connection with "I'd Build a World in the Heart of a Rose" and "The World Is Waiting for the Sunrise" with much success. Also deserving of credit was the work of her accompanist, Bernice L. Lewis.

The present conductor of the Steel Pier Symphony Orchestra presents to the Pier patrons a new standard of music. Mr. Leman has not failed in achieving the purpose for which real music was created, as was shown on June 12, when another exceptional program was given. It opened with Beethoven's overture, "Prometheus," followed by Henry Hadley's symphony No. 3, andante tranquilla, which was very inspiring. Tchaikowsky's "Noisette" ballet, from the "Nutcracker" suite, was ably played. Mabelle Addison, contralto, has been heard the past three years as soloist with the Leman forces. At this concert she sang "Ah! Mon Fils," by Meyerbeer, from "Le Prophete," in a manner that made necessary three encores—"By the Waters of Minnetonka" and "Fiddle and I," the latter being repeated. Miss Addison's voice is rich in color and she possesses perfect diction. Luigi Boccelli, baritone, was heard in "Di Provenza i Mar," by Verdi. The two encores demanded were selections by Salvatore Rosa and Elliot. Mr. Boccelli has a vibrant baritone voice with a style that is unassuming but thoughtful. He is blind, but this in no manner detracts from his art. Both voices were beautifully managed in a duet, "Night Sinks on the Wave," by Thomas. The audience was so completely won that the number had to be repeated. The program was brought to a brilliant close with "Scenes Neapolitaines," by Massenet. Mr. Leman gave a splendid and artistic reading of the entire program.

The musical world will regret to know of the death of Mrs. Edward E. Lyson, known from the Atlantic to the Pacific for her musical ability. She was in her seventy-second year and mother of Evalyn Quick Lyson, pianist. Mrs. Lyson was a musician of ability, an active member of the Crescendo Club, and known for her many noble acts of charity to those in distress and want. She will be greatly missed by her many friends.

Birmingham, Ala.—(See letter on another page.)

Boston, Mass.—(See letter on another page.)

Chattanooga, Tenn., June 15, 1921.—Regina Vicarino, of the Metropolitan and San Carlo opera companies, sang in a recital at the Court House auditorium on the night of June 14. The presentation was made by Edwin Wilson, baritone, formerly of Chattanooga. Five groups of songs were given, among which were compositions in French, Italian and English, with an acceptable touch of the Slavic. One of her most brilliant selections was from "Hamlet," by Ambroise Thomas, "Air de la Folie," a Grieg suite, "To Norway" and "In the Wood," was much enjoyed. "Eastern Romance" and "Chant Indou," by Korsakoff, was also given. Her rendition of "I Sing to Thee," by Roy Lamont Smith, Chattanooga composer, elicited two encores, to which the diva graciously responded, each time singing the entire song. In response to the encore following her rendition of "Blue Danube," she gave the popular aria from "Madame Butterfly." Mrs. George Lawson, of this city, was the accompanist.

The present season has been marked by commencements of Cadek Conservatory, the Chattanooga College of Music and the American School of Music, a large contingent of pupils having completed their courses, four years in duration each.

Lester Cohn, of this city, violin pupil of Joseph O. Cadek, of Chattanooga, was honored by the National Federation of Music Clubs at its recent biennial.

Chicago, Ill.—(See letter on another page.)

Cincinnati, O.—(See letter on another page.)

Cleveland, O.—(See letter on another page.)

Fayetteville, Ark., June 15, 1921.—An interesting two-piano recital was given by Eugene Guthrie Hassell and Henry Doughty Tovey, Thursday evening, June 9, when works by Chaminade, Dvorak, Schutt and Grieg were well performed.

Saturday afternoon, June 11, pupils of Mr. Tovey, director of the University School of Music, gave a pipe organ recital at Christian Church. Those who participated in the program were Dorothy McRoy, Dorothy Von Hook, Nellie Oakley, Mildred Gillespie and Guthrie Hassell.

In connection with the annual commencement exercises there were among events of much interest a concert which was given at the chapel on Sunday afternoon, June 12, at which Henry Doughty Tovey, David Clinton Hansard, Mary Cummings Bateman and Eugene Guthrie Hassell were heard in piano, violin and vocal numbers. The commencement exercises took place Tuesday morning, June 14, when Allan Johnson gave Cowen's "The Swallows."

Fitchburg, Mass., June 14, 1921.—The long-established custom of allowing the annual Fitchburg Music Festival to close the local musical season has been ignored entirely this year by those in charge of local events, with the result that May was a busy month musically, and some of the season's most enjoyable concerts and recitals have been presented during the past few weeks. Among these were a joint recital on May 27 by Edgar Schofield, the baritone, and his wife, Enrichetta Onelli, under the auspices of the senior and junior classes of the Fitchburg High School; the joint recital at City Hall on May 17 by Dorothy Parks, the young Fitchburg soprano who has attracted so much attention during the present season, and Royal Dadmun, the New York baritone; and the concert at the Fitchburg State Normal School on the evening of May 18, when Henry Clancy, the young Fitchburg tenor who is a member of the faculty at that school, joined with the Constellation String Quartet, of Boston, in presenting an attractive program. It may be safely said that a Fitchburg singer was featured in each program, Mr. Schofield being a former Fitchburg boy who lived in this city for several years and graduated from the Fitchburg High School in the class of 1905, as president of his class. Previous to adopting music as a career, he sang in several of the local churches and began to attract favorable comment among musicians which has since been justified by his rapid rise in the profession. Assisted by his talented wife, Mme. Onelli, a varied program was finely presented and enjoyed by a capacity audience. Arias from the operas, folk songs, songs of the modern school, and duets, all blended into a well arranged and entertaining program that won frequent ovations for the singers. Elmer Zoller, accompanist, added much to the pleasures of the evening, not only extending capable support to the singers but also contributing a piano solo and encore numbers to the program.

The Parks-Dadmun recital on May 17 easily took rank with the important musical events of the season, not only from an artistic viewpoint but also in attendance. Miss Parks is a young artist in whom Fitchburg takes both interest and pride and one for whom a brilliant future is predicted, while Mr. Dadmun was one of the favorites of the recent music festival and was an exceedingly fortunate choice to appear with Miss Parks in her public debut as an artist in her home city.

The program reflected the excellent judgment of the singers in its arrangement and was in truth a song recital, the broad arias of the usual recital being noticeable chiefly by their absence. The singers chose to present a variety of songs which reflected many moods and represented admirably various schools of composition. Those privileged to hear Miss Parks for the first time heard her at her best, and the favorable impression resulting from her previous appearances in private recital was materially enhanced on this occasion. As usual, Mr. Dadmun showed himself to be a thorough artist and added still more to his popularity in this city. The singers joined in the closing number, Ware's "Good Night." Marion Sims was the accompanist of the evening, lending both sympathetic and adequate support to



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the vocalists at all times, and was herself entitled to much of the credit for the unquestioned success of the program as a whole.

Another Fitchburg singer, Henry J. Clancy, tenor, was heard by another large audience on the following evening, May 18, when Mr. Clancy appeared in conjunction with the Constellation String Quartet, of Boston, at the Fitchburg State Normal School.

The personnel of the Constellation String Quartet includes Walter Loud and Joseph Boetje, violins; F. L. MacDonald, viola, and Carle Webster, cellist, the latter being well and favorably known locally through many previous concert appearances in the city. Mr. Clancy offered three groups of songs which ranged from arias by Handel to "Mother Machree," all being sung with true appreciation, indicating that he is making rapid strides in his development as an artist. The Constellation Quartet made its first appearance in Fitchburg and gave many evidences of being a well balanced organization. Its contributions to the program were of a type calculated to please an audience both of students and lovers of music and were received with many evidences of pleasure. The concert was under the auspices of the Men's Athletic Association of the school, and Elizabeth D. Perry, supervisor of music at the school, served as accompanist for Mr. Clancy's contributions to the program.

The Scottish Musical Comedy Company, of Boston, gave a concert at the Lyric Theater on the evening of May 15. The program included a musical setting of the "Cotter's Saturday Night" for the benefit of the Fitchburg Child Welfare Fund. The visiting company was headed by John E. Daniels, the Boston tenor, while the assisting artists were Jeanne Hunter Tanner, Alice Pillsbury Gilbert, James Singer, Victor Gilbert and Daniel Ross, with Earl Weidner at the piano. Previous to the concert, the Kilty Pipe Band of Clan Leslie, Order of Scottish Clans, of this city, paraded the main street of the city, with Boston pipers reinforcing the local members of the band. Members of Clan Leslie, in kilts and plaids, served as ushers. The affair was an unqualified success, the theater being filled to capacity. Mrs. Russell B. Lowe headed the very efficient committee in charge of all arrangements.

Edith Congram Dole, Katherine Smith Fales, Alice Wellington Lyon, Millie Pearson and Henry Clancy were the local soloists who participated in the annual May Fete of the Fitchburg Girls' Friendly Society at City Hall on the evening of May 26. Interpretative dancing by various groups, under the direction of Helen Proctor, comprised the major portion of the program.

The Fitchburg State Normal School recently organized a school orchestra under the leadership of Melvin Lynch, which promises to take a prominent part in future events at the school of both a musical and social nature.

Special musical programs are being presented at occasional intervals on Sunday evenings at the Rollstone Congregational Church, artists assisting the quartet of soloists. On the evening of May 15 the visiting artists were Gladys Rooney, violinist, and Esther Otto, cellist. Gustav Ellstrom, another popular local cellist, was the assisting soloist on the evening of June 5.

Fresno, Cal.—(See "Music on the Pacific Slope.")

Jacksonville, Fla., June 10, 1921.—The School of Musical Art has offered an especially interesting program of class recitals this season, including fourteen recitals by intermediate grade pupils of Miss McMurray, Ruth Crawford, Mrs. Foster, Mrs. Griner, Miss Morris, Grace Watson, Carrie L. Pullen, Mrs. Lucy, Mrs. Norwood Phelps, Lulu Johnson, Mme. Collett, George Orner, Mrs. Carl Johnson, Claire Kellogg, Jessie Jay de Vore, Mrs. Terry, J. B. Lucy, Mrs. Bishop, Mrs. Bowles and Miss Foster.

Also to be noted were the graduating recital in expression by Verne Cowell, pupil of Carrie L. Pullen; a concert at the Woman's Club by pupils of Jessie Jay de Vore and Valborg Collett, and a recital at the Duval Theater by the advanced students of Valborg Collett, Claire Kellogg and George Orner.

Jacksonville, Fla., June 13, 1921.—An amateur performance which had all the earmarks of a successful professional show was given at the Duval Theater, June 11, by the vocal students of the School of Musical Art under the direction of Claire Kellogg, head of the vocal department of that institution. The tuneful little operetta, "O Hara San," words by Edith M. Burrows and music by Edward Johnston, was remarkably well sung by both principals and chorus. The members of the cast were Katherine Wilson, William Cordner, Joseph Schreiber, Edith Durrance, Bayard Bache, Estelle Valcourt and Thomas Hilditch.

An interesting feature of the evening's entertainment was the dancing by several hundred children under the direction of Sherman Hammatt. The various departments of the school contributed to the success of the evening. The posters were made by the art department; the hundreds of beautiful flowers were contributed by the blind department. The orchestra was under the direction of George Orner, head of the violin department, and a Japanese fantasia was composed and orchestrated by Harry J. Pomar, student in composition.

Laramie, Wyo., June 16, 1921.—The University Course gave a choral concert Monday evening, June 13, at the University Auditorium, George Edwin Knapp, conductor, aided by Ermine Thompson, assistant conductor, and Carl F. Jessen and Hazel Everingham, accompanists, presented a formal catholic program. Of much interest was the cantata by E. S. Hosmer, entitled "Pilgrims of 1620," which was performed by special permission of Oliver Ditson Company.

Little Rock, Ark., June 11, 1921.—Pupils of Oskar Rust's Conservatory of Music gave an interesting program at the High School auditorium Friday evening, June 10. Those who participated included Ella Miller, Katherine

Litzke, Hazel Brewer, Miriam McHaney, Georgia Richardson, Pauline Graham, Doris Riley, Thomas Morrissey, Chrystal White, Mona Lewis and Mabel Dalton. The violin ensemble proved versatile in numbers by Verdi, Braga, Czerwony, Schiller and Robyn. There were eighty-five violins in the ensemble, which did excellently under Mr. Rust's direction.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Montreal, Can.—(See letter on another page.)

Oakland, Cal.—(See "Music on the Pacific Slope.")

Philadelphia, Pa.—(See letter on another page.)

Roanoke, Va.—(See letter on another page.)

Tacoma, Wash.—(See letter on another page.)

Toronto, Can.—(See letter on another page.)

Tulsa, Okla., May 31, 1921.—William Walter Perry presented a group of his pupils at the Tulsa Library, Tuesday evening, May 24. Those who were programmed to participate were Fadelia Wheatley, Adele Aronson, Janice Snider, Lois Cross, Arthur Silver, Clafin Bryan. This was the first pupils' recital given by Mr. Perry in Tulsa, and he is planning to give others at frequent intervals.

Washington, D. C.—(See letter on another page.)

"Festival Week" at the Russell Studios

The annual Festival Week of the College of Music, in Newark, series of 1921, Louis Arthur Russell, director, began June 23, continuing through six recitals to July 2, in the assembly hall of the college, and in the auditorium of the Down Town Boys' Club (Old St. Paul's). The programs were of the usual educational nature, including one program devoted to Bach, two to Beethoven, one to works by the builders of the classic art in music, and also one to the romanticists from Schubert through to the school of Debussy and Ravel. The final program, miscellaneous, will be under the auspices of the Progress Guild, Saturday evening, July 2. There will be solo and ensemble numbers for piano by ten or twelve students of the high school courses, as well as organ and vocal solos.

The principal soloists were Irene Appel, Letitia MacCallum, Sadie Ceres and Henry Arandarski (high school); Dorothy Meyer, Edna Crown, Florence McKee, and Sonia Nallabuff (high preparatory department), assisted by Eva Snell Berger, graduate college course, class of 1915, and Leo Arandarski, class of 1917. On the miscellaneous programs are included a number of the younger students in classic and modern selections. The vocalists included Doris Shuha, soprano; Angeline Colombo, soprano; Edith Junkin, soprano; Mrs. C. M. Tansley, contralto; John Westlake, bass, assisted by post-graduates and college class members—Jessie Marshall, soprano; Anna Benedict, mezzo contralto; Marjorie Fee Whyte, contralto, and Thomas H. Ryan, tenor. The organ soloists were Edna Crown and Cora Alexander.

Stransky Sails

Josef Stransky, the New York Philharmonic Orchestra conductor, sailed on June 26 on the steamship Rotterdam for Europe. During the past season Mr. Stransky has conducted 152 concerts, appearing with the orchestra in one hundred cities in the United States and Canada. He will return to New York the latter part of September for the Philharmonic rehearsals in preparation for next season.

Among the soloists engaged for the Philharmonic concerts are Fritz Kreisler, Paul Kochanski, Alexander Schuller, Erika Morini, Sergei Rachmaninoff, Harold Bauer, John Powell and Percy Grainger. The greater part of the concerts, however, will be devoted to purely orchestral music, in response to the desires of a majority of subscribers to the several series as expressed in letters and telephone messages.

Mr. Stransky has submitted his programs for next season to the board of directors of the Philharmonic Society and they have received the unanimous approval of the board. The programs, as submitted, plan for the presentation of an eminent novelty at each pair of concerts, these novelties to include American compositions of distinction.

The Philharmonic offices at Carnegie Hall will remain open all summer for the receipt of subscriptions for all series of the Philharmonic concerts, including those at the Metropolitan Opera House and the Brooklyn Academy of Music.

"Mary Magdalen" Sung at Canton, Ohio

During the series of musical services given this season by St. Paul's Episcopal Choir in Canton, Ohio, some interesting works have been heard. These included "The Daughter of Jairus," Stainer; "Hear My Prayer," Mendelssohn; "The Shepherd's Vision," Bergee; "Gallia," Gounod; "Mary Magdalen" (Part I), Massenet, and "The Resurrection According to St. John," Bullard. The choir, which consists of sixty men and boys, is under the direction of Ralph E. Clewell, organist and choirmaster, who deserves much credit for the excellent work accomplished. Services have been held the first Sunday of each month and have been so well attended that on several occasions it was necessary to turn people away.

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INTERFERENCE WITH CONTRACTUAL RELATIONS AND ITS PENALTIES

[From time to time the Musical Courier will publish a series of articles by James A. Timony, of the New York bar, dealing with legal questions particularly as they affect the musician in his business relations. Supplementing them, arrangements have been completed with Mr. Timony to answer all legal questions sent to the Musical Courier over the signature and address of the questioner, the latter, of course, not necessarily for publication. Questions which are anonymous will receive no consideration.—Editor's Note.]

By James A. Timony
Of the New York Bar

ORDINARILY, the performance of a contract cannot be specifically compelled, and the only redress in case of a breach is to sue for damages. There are some exceptions, which, however, do not change the rule. This rule applies to the parties to the contract themselves. But outsiders, also, may be liable in damages to a party to a contract which is maliciously interfered with, namely, when a third party maliciously causes the breach of a contract or maliciously causes one party to the contract to leave the employ of another in order to enter the employ of the wrongdoer.

That it is illegal to break a contract, and that to do so subjects a party to damages, is quite well known in the lay world; and it is equally well recognized that it is wrong in morals to break a contract. It is strange, however, that the same person who would never think to break his own contract or to cancel it, even though he had some technical ground for doing so, would, nevertheless, take his neighbor's employee, knowing that by doing so he causes a breach of contract between his employee and the latter's employer; and, in doing so, he does not seem to be conscious of wrong, legal or moral, although the legal wrong is there just the same, and the moral inequity is even greater, because, while it is true that there is a moral wrong in the breach of every contract, yet to cause some one else to break a contract presupposes underhandedness, and necessarily carries with it greater moral wrong.

The decisions on ordinary breaches of contract are very numerous indeed, and, though there are but few decisions bearing on actions for causing the breach of a contract by some one else, yet the law is, nevertheless, well settled, even if it is settled only by a few decisions.

The Court of Appeals has spoken on the subject with emphasis. One of the most recent cases decided by the Court of Appeals, dealing directly with the point of discussion, is *Lamb v. Cheney*, 227 N. Y., 418. The plaintiff in that case had in his employ a man named Bullard, who agreed to work for him for a year from October 1, 1915, and who commenced work and continued to perform his part of the contract until the latter part of June, 1916, when, without the consent of the plaintiff, Bullard left his employ. It developed later that prior to the time when Bullard terminated his contract, the plaintiff ascertained that the defendant was endeavoring to induce Bullard to break his contract and leave the employment of the plaintiff to enter that of the defendant, and the plaintiff notified the defendant in writing that Bullard was in his employ under a contract which did not expire until October, 1916, and that if the defendant persisted in his efforts to induce Bullard to leave the plaintiff's employ, the plaintiff would hold the defendant liable for all damages following from such action. After the receipt of this notice by the defendant from the plaintiff, the defendant, nevertheless, enticed and induced Bullard to leave the plaintiff's employ and enter his own employ. The plaintiff claimed in his action that by reason of the wrongful acts of the defendant he suffered damages. This case was litigated in all the courts until it finally reached the Court of Appeals, the highest court in our State, and in a decision written for the court by Judge McLaughlin, it is held by the court that the plaintiff, in the case we have just described, is entitled to recover damages for the wrong, but that it is necessary to allege and prove that the wrongful act was done maliciously. Of course, the mere fact that one person induces another to leave his employment to enter his own, is, in itself, sufficient proof of malice, if the wrongdoer knows at the time he procured the employment of the person under contract he is causing a breach of said contract. It will be remembered that in the case we have just discussed the defendant had notice that Bullard was under contract with the plaintiff, and he could not plead the excuse that he was ignorant of the fact and was not acting maliciously.

In another case, also decided by the Court of Appeals of our State, namely *Posner v. Jackson*, 223 N. Y., 325, the plaintiff was engaged in the business of designing, manufacturing and selling at wholesale ladies' gowns and wearing apparel in New York City, and the defendant was engaged in a similar business in the same city, in competition with the plaintiff. One Sarah C. Posner had, for a number of years, been engaged in the business of designing gowns and ladies' garments, and had acquired great skill and displayed great taste in making designs, and was employed by the plaintiff under a written agreement for five years, but the defendant maliciously and for the purpose of inducing the said Sarah C. Posner to break her contract with the plaintiff, offered to give her increased compensation if she would break her contract and enter the employ of the defendant, in which the defendant succeeded. The action was thereupon brought to recover damages for this wrong, and the Court of Appeals held that the plaintiff stated a good cause of action.

In a proper case, an injunction may be obtained to restrain third parties from interference with a contract and to enjoin them from inducing a party to break a contract of employment.

A notable case in point is *Cook v. Wilson*, known as the Actors' Equity Association's case, recorded in 178 N. Y. S., at page 463. That action was brought by various individuals against Wilson and others, to restrain them from conspiring together to compel and induce employees to violate subsisting contracts and to leave the employ of the various plaintiffs while such contracts were in force, to the end that the plaintiffs might be compelled to recognize the Actors' Equity Association in their dealings with actors. The plaintiffs in this case were individual managers of their own business; and it was claimed by them that these contracts were valid, existing contracts between persons in

the theatrical business known as managers and other persons known as players, by which contracts in general the various players contracted severally for a specified sum to give their personal services for a stated time which had not expired. The employers asked for an injunction to restrain the defendants whose contracts have not expired and to restrain the defendant Actors' Equity Association from in any way interfering by persuasion or threat or intimidation or by any other means with the contracts between the employers and employees to the end of inducing or compelling the employees to violate their contracts with their employers.

The court held that when valid contracts exist between individuals, those contracts are sacred, and to induce a person to violate them for any purpose is an unlawful act; and it is unlawful for one, even by legal means, to persuade another to do an unlawful act, and a violation of a contract is an unlawful act, so that if the Actors' Equity Association, or the actors themselves, counsel or aid or abet for any purpose an individual actor to the end that he may violate his existing contract for the purpose of accomplishing some ulterior object, such action is illegal, no matter what the ulterior purpose may be, and that the end does not justify the means.

So, also, in the case of *Rosenwasser v. Petter*, 172 N. Y. S., 311, the court held that it is illegal and wrongful for a trade union or any one else to instigate a breach of a contract by employees, either singly or in body, and granted an injunction restraining a trade union, its officers and agents from inciting employees to violence or to violent acts in the conduct of a strike, or to breach their contract of employment.

In the case of *Kayser v. Fitzgerald*, 178 N. Y., 130, the court held that the master's right to employ persons willing to enter his employment cannot be interfered with by threats, intimidation or coercion by persons participating in a strike, whether they act singly or as a result of an organization or conspiracy.

Spivakovsky Stirs Second London Audience

Jascha Spivakovsky, in spite of disheartening conditions in the British capital, is giving the three recitals announced long ago for May and June, and was recently rewarded for his Chopin-Liszt program by an unmistakable ovation, and as a consequence has been engaged to revisit London in the fall prior to his visit to the United States and Canada.

The following are echoes of his second recital on May 28:

A brilliant pianist—such a term is certainly applicable to Mr. Spivakovsky. Nor is he brilliant only in the purely technical sense, as are so many; on the contrary, his playing suggests the work of a virtuoso who is also a fine musician. . . . He must be reckoned yet another addition to the ranks of really first-class players.—London Westminster Gazette.

When account has been taken of all the attributes susceptible of analysis that make for such mastery of a medium as that shown by Spivakovsky in his second program at Wigmore Hall on Saturday, devoted to the works of Chopin and Liszt, the root of the matter remains untouched. It lies buried in personality. Obviously he views his material in considered perspective, holds a remarkable technic in subjection, and is never guilty of a lapse from beauty of tone. But these things do not explain the kindling of mind from mind experienced in the Chopin B minor sonata and ballade in F major, to give but two instances. One can but accept with gratitude a felicitous circumstance, which is probably outside even his control.—London Morning Post.

How greatly composers depend upon their exponents for the effect of their music was impressed by the pianoforte playing of Jascha Spivakovsky at his recital at Wigmore Hall. His technical command of the keyboard is such that difficulties do not seem to exist, and he is able to concentrate his whole attention on the expression of an evidently ardent and passionate temperament. His readings of Chopin and Liszt verged on the sensational, but they were so splendidly virile, so intense with conviction, and, when necessary, so wondrously tender, that exaggerations were condoned. All the emotion and passion underlying Chopin's music seemed to spring to life, and I have never heard a more vivid interpretation of Liszt's Sonata in B minor.—London Referee.

It is always a pleasure to record playing of the kind Jascha Spivakovsky gave us. Flurry and fatigue are apparently unknown to this young Hercules.—London Daily Telegraph.

Kathryn Meisle Scores Success

Little opportunity was given to Kathryn Meisle by the contralto parts in "The Apocalypse," the recent prize winning work of the N. F. M. C., but what little she had to sing gained her many friends and admirers. On all sides were heard expressions of astonishment that so young a woman should be the possessor of so voluminous and yet so beautiful a voice, and on all sides the question was raised "With whom did she study?" for her singing gave evidence of the most careful and competent training.

During her recent stay at Davenport, Miss Meisle was the guest of the Rotary Club, and she so enthused the Rotarians who heard her sing at the luncheon that a splendid engagement has just been sent to her to return to Davenport and sing a recital next season under the auspices and management of those who heard her there.

The fame of Miss Meisle's voice is spreading very rapidly, so much so, in fact, that F. Wight Neumann, the manager, who selects only those who will bring credit to his well established fame, has engaged Miss Meisle to sing a recital in Chicago at the Playhouse on the afternoon of October 23. Edgar A. Nelson, the Chicago accompanist, will preside at the piano.

Miss Meisle's Chicago appearance will be the first of a short series of mid-western recitals already booked for such towns as St. Joseph, Mo., under the management of Mrs. F. H. Hill; Kansas City, Omaha, etc.

TULSA'S SEASON JUST PAST WAS NOTABLE IN MANY RESPECTS

Prospects for Next Season, However, Loom Up Even Brighter—Many Noted Artists to Appear

Tulsa, Okla., May 31, 1921.—Tulsa's musical season was practically brought to a close by the Galli-Curci recital in Convention Hall, April 23, under the management of Robert Boice Carson. It marked Galli-Curci's third appearance in Tulsa, and she was accorded an ovation. Her singing of Bishop's "Lo, Here the Gentle Lark" brought forth a burst of enthusiasm, and she was recalled many times. Assisting artists were Manuel Berenguer, flutist, and Homer Samuels, pianist.

The Chicago Opera Association gave two performances, March 21 and 22, under the local management of Robert Boice Carson. "Thais" was given the first night, with Mary Garden, Forrest Lamont, and Baklanoff in the principal roles. The second night Frieda Hempel completely charmed a large audience as Violetta in "Traviata." She never looked more beautiful nor sang with more consummate art. Bouci and Rimini sang Alfred and Giorgio Germont.

February 22, the Hyeckka Club, with the cooperation of the Shriners, brought Toscanini and his splendid La Scala Orchestra to Convention Hall. He gave an unusual program, and the marvelous ensemble work brought forth storms of appreciative applause.

Rudolph Ganz and Raoul Vidas were heard in joint recital (Carson course), February 14. These two artists won the admiration of all who heard them.

Reinold Werrenrath made his third bow to a Tulsa audience March 16 (Carson course). Each time this superb artist has appeared here he has more firmly entrenched himself in the hearts of music-loving people.

Jan Kubelik appeared in recital, February 3, in Convention Hall (Fine Arts course). He was in splendid form and had to repeat several numbers.

Alfred Cortot, the eminent French pianist, through the courtesy of Mr. Carson, gave a complimentary recital in Convention Hall, March 7.

Ernest Prang Stamm, concert organist formerly of St. Louis and now of Tulsa, has just completed a series of forty-six weekly organ recitals on the large Hillgreen-Lane organ, located at the First Christian Church. This organ is said to be the largest in the state. Soloists of local reputation assisted Mr. Stamm. The average attendance was over 700 at each recital. They will be resumed on the first Sunday in October. A very creditable performance of "Elijah" was given by the Chorus Choir of the First Christian Church, May 2, under the direction of Mr. Stamm.

The Tulsa Male Chorus, having a membership of over one hundred voices, under the direction of Ernest Prang Stamm, gave its inaugural concert in Convention Hall, April 12. Although weather conditions were unfavorable, a large audience was present. The chorus sang all its numbers from memory, and gave an excellent account of itself. The soloist for the evening was Louis Kreidler, baritone, of the Chicago Opera Association. The chorus will give three subscription concerts next season, with Graham Marr, bass-baritone; the Zoelner String Quartet, and Ricardo Martin, tenor.

Josephine Storey-White, concert contralto, and vocal teacher of Tulsa, formerly of Boston, went to Shawnee, Okla., April 1, to sing the contralto solos in the "Messiah," which was given by the Shawnee Choral Society, under the able direction of David P. Unruh. The other soloists were Ann Lee Hamilton, soprano, of Memphis; Arthur Kraft, tenor, and Gustaf Holmquist, bass, both of Chicago.

Two of the winners of the gold medals in the state contest for high school students, held at the University of Oklahoma, Norman, Okla., were presented in a program at the Tulsa High School Auditorium by the student body of the Hyeckka Club, May 21. Alice Starkey, of Oklahoma City, pupil of Bernice Rice, won in the piano contest, and Dorothy Taylor, of Sapulpa, pupil of Josephine Storey-White, won in the voice contest. Both of these young musicians show unusual promise.

The open meeting of the Piano Study Club, May 12, was very interesting. Letitia Carter, from the Wednesday Morning Club of Okmulgee, was featured in this program. She is a pupil of Charles W. Clark, of Chicago. Miss Carter sails June 18 for Paris, where she will continue her vocal studies, having recently won a scholarship.

The musical season of 1921-1922 bids fair to surpass even the season of 1920-1921. Robert Boice Carson has announced the following artists to appear in the Carson Course: John McCormack, and assisting artists; Anna Pavlowa, and her Ballet Russe, with symphony orchestra; Jascha Heifetz, violinist; Sergei Rachmaninoff, composer-pianist; Hulda Lashanska, soprano; Renato Zanelli, baritone, and Grace Wagner, soprano, in joint recital, and Royal Dammun, baritone. The Cadman Club will present Caroline Lazzari, contralto; Salvi, harpist, and Eva Gauthier, French mezzo-soprano, in costume recital. The Cadman Club, which numbers fifty voices, will appear with these artists, under the direction of Robert Boice Carson.

J. S. W.

The Tollefsen Trio in Tennessee

The Tollefsen Trio won many enthusiastic press notices on its tour of the South Eastern States, but none more truly echoing appreciation than when these musicians played at the Ward-Belmont School. Two of the notices, the first covering an appearance at this school and the second at the Centennial Club in Nashville, read in part as follows:

The work of the trio finds room for music of many styles and schools, and the delicacy with which it interprets a Mozartian work is rivaled by the breadth and feeling with which it interprets Schumann and Liszt. The excellence of its work is apparent in other ways when it approaches the more romantic and less formal composers. . . . The trio is composed of three rare artists who have done more, perhaps, than any trio of the day to present brilliant and serious chamber music. Especially delightful on the Ward-Belmont program was the part of Mme. Tollefsen at the piano. She did heroic work, and was brilliant in her achievement. Unbounded applause followed her every appearance. Carl Tollefsen's art ripens and mellows with the passing seasons. His violin now more than ever seems to pour out the highest message of pure music.—Nashville Banner.

The program was one of high musical merit, classic and dignified, and yet so delightfully varied that it is easy to understand why

these masters of ensemble music have not only won the warm encomiums of critics of their art, but that they are very popular with the American public. Since 1904, when Carl Tollefsen first organized the trio, it has crossed the continent many times, playing many return engagements, helping to educate the taste of many communities for the best music.

Both Augusta Tollefsen, pianist, and Carl Tollefsen, violinist, have already earned warm local appreciation and the first appearance here of the new member of the trio, Paul Kefer, gained laurels for this talented young cellist.

The ensemble work was up to the usual splendid standards of the trio. Each of the players demonstrated fine musicianship. Sympathetic interpretation and beauty of tone was pronounced. Equally well rendered were both the compositions calling for delicacy and grace and those requiring stronger musical qualities. The brilliant solo work showed that each artist is well equipped for stardom, making all the more remarkable the roundness of their ensemble playing.—Nashville Banner.

Diaz Sings at Westminster College

Rafael Diaz, Metropolitan Opera tenor, made a very successful appearance June 7, at New Wilmington, Pa., with the Westminster College Oratorio Society, Per Nielsen, conductor. He sang the tenor solos in Liszt's choral setting of the Thirteenth Psalm and the Mendelssohn version of the Ninety-fifth Psalm, and also contributed a group of songs to the program, the only American num-



RAFAELO DIAZ AND PER NIELSEN.

ber which he used being H. O. Osgood's "On Eribe Island," a feature of all his programs during the present season. According to the New Castle News the work of the chorus was more evenly balanced than one would expect to find in college circles and the excellency of the work testified to the efficient training which both the young men and women had received at the hands of Mr. Nielsen.

In addition to this concert there were many others of interest held under the auspices of the college during the past month. For instance, on June 4 an entire program was devoted to the songs and piano compositions of Manzuca. June 6 Nellie McCormick gave her graduation piano recital, and two days later Herbert Weide was heard in a violin recital. Eight students of the music school collaborated in presenting a program on June 2. May 19 Greta Torpadie appeared in the artists' series and scored especially in Scandinavian folk songs. Miss Torpadie has excellent control of her voice and much interpretative ability.

Louise Grant has been teaching public school music at the college, and Mr. Nielsen arranged to have her give eight hours of her services each week to the public school in order to further the cause of music.

Ruth Clug Enjoys Interesting Ocean Trip

While crossing the ocean bound for Europe on the S. S. Rotterdam recently, Ruth Clug, the young pianist who has already won favor at her New York recitals, was heard in a concert along with Reinold Werrenrath, Frances Berkova, a violinist, and Coenraad V. Bos. Miss Clug's rendition of a group of Chopin, including the mazurka in A minor, the G minor nocturne and ballade in A flat, won the immediate approval of the ship's guests, as did also the other artists. Mary Garden was also a passenger, and after the concert was presented to Miss Clug, giving her some very valuable advice about musical conditions in Europe. In a recent letter to her parents the little pianist spoke with enthusiasm of her meeting with Von Sternberg, who is seventy-one years old, and who related to her many of his memories of Liszt, Moscheles, Clara Schumann, Brahms, Joachim and Kullak, in a most intelligent and interesting style. Rumpler, the famous aeroplane inventor, was also among those on board and took considerable interest in the pianist. Von Sternberg was most agreeably surprised when she played his own etude. All in all, the trip abroad was an unusually delightful one for Ruth Clug and started her European sojourn very auspiciously.

Godowsky to Tour Mexico

Leopold Godowsky, who is now in Chicago conducting a master class, has been booked for a tour of Mexico. Mr. Godowsky will make his first appearance in Mexico City on August 2, where he will give six recitals. Several other cities will be visited for one or more concerts, including Guadalajara, Monterey, Vera Cruz, Puebla, Merida, Tampico and Farreón.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

JOHN FIELD, RUSSIAN?

"Was there a Russian composer named John Field? The name does not sound Russian but he may have been born in Russia of English parents. Would you be kind enough to tell me something about him; what he composed, in fact anything that would throw a light upon his English sounding name and his being Russian? I will be greatly obliged for this favor as I have been for several in the past, the Information Bureau having furnished me with much valuable data."

John Field is constantly mentioned as Russian, but in fact was born in Dublin, Ireland, in 1782. He went to Russia when about twenty-two years old and that was his home until his death in Moscow in 1837. He inherited his musicianship, for his father was a violinist and his grandfather an organist who gave John his first lessons in theory and piano playing. While an apt pupil, he was treated with severity at home but fortunately was apprenticed to Clementi and had regular lessons from him until 1804, at the same time being employed in the Clementi warerooms to show the pianos to customers. In 1802 Clementi took him to Paris where he made a sensation by his playing, but he returned to London continuing in the piano warerooms until 1804 when Clementi took him to Petrograd, where they parted company. John Field then settled there as a teacher and became exceedingly popular as a virtuoso. Wherever he played he was a brilliant success, yet it was not until 1832 that he appeared in London when he played his own concerto at a Philharmonic concert. Everywhere he appeared he made immediate success, excepting in Italy where his peculiarities were not appreciated. On his return to Russia he lived in Moscow until his death a few years later.

It is as a composer that he is most famous, his compositions being strikingly new and original. Most of his piano pieces are entirely forgotten, only a few of the nocturnes having survived. It is said that "he opened the way for all productions which have since appeared under the various titles of 'Songs without Words,' impromptus, ballades, etc."

MENDELSSOHN SCHOLARSHIP.

"Is there such a thing as a Mendelssohn Scholarship given by one of the London colleges of music? Has it been awarded this year, if it exists, and is it new or old? Thank you for answering."

The Royal Academy of Music in London offers the Mendelssohn Scholarship, and it was recently awarded to Arthur Sandford, a former student of the academy. Its first holder was Arthur Sullivan, in 1856. Notable winners of this coveted honor include Frederic Corser, 1875; Maude Valerie White, 1879; Eugen d'Albert, 1881, and Marie Wurum, 1884.

FRIEDA HEMPEL AS JENNY LIND.

"Kindly forward me two copies of the issue of the MUSICAL COURIER in which Frieda Hempel is mentioned as having appeared as Jenny Lind. Have heard this wonder (Hempel) more than once and if not asking too much give me the exact date and town and country of her birth."

Frieda Hempel was born in Leipzig in 1885, the date of her birth being June 26. While still in her 'teens, she made her debut. She was chosen to impersonate the Swedish Nightingale in the Jenny Lind Historical Concert, and while being "a vision of beauty and loveliness," charmed everyone by her "artistic and finished" singing. Miss Hempel, who is now in Europe, has been invited to Sweden to visit the places associated with the life of her famous predecessor.

NEW INVENTIONS.

"Can you tell me anything about the instruments said to have been invented by an Italian that give out sounds quite unlike any of the instruments known previously? I have a notice of there being such instruments but nothing more than that. Do you know where they can be heard?"

The instruments of which you ask are undoubtedly those used recently in a concert given in Paris, and it is probable that that is the only place where they can be heard. The collection was called a "futurist orchestra," played by "bruiters," meaning noise makers. They were invented by two Italians, Signor Marinetti and Signor Russoli, the object being to imitate the sounds of nature, such as the rustling of leaves, wind blowing with certain degrees of violence, the calls of various animals including the croaking of a frog. The effect on the audience was certainly not a serious one, for before the first piece was well begun the whole hall was filled with peals of laughter, the noise of the instruments being nearly drowned by the merriment. However, the concert went on, solos being played on the twenty-nine instruments used, and the opinion was that "there was much that was original and deserving of attention."

THE MOST MUSICAL COUNTRY.

"Which country, in your opinion, is the most musical one? Where are the greatest number of concerts given? Are we a musical people? I have had so many arguments on this subject I would be gratifying to have your opinion."

The Information Bureau is of the opinion that the most musical country in the world is the United States. To begin with opera, we have two permanent opera companies, the Metropolitan and the Chicago, with a number of fine traveling companies whose performances are on a high level of merit. The number of orchestras, all of them doing splendid work, is enormous compared to those of any other country; there are more than 1300 musical clubs distributed throughout the different states, all in a flourishing condition and all working for a future development of good music, while the large audiences that flock to concerts and recitals, as well as to the operatic performances, testify to the interest taken by the people. It may not be exactly fair to say that more concerts are given in this country than in any other, because this country is so much bigger than any other where music flourishes, but it is true.

WHAT IS ORATORIO?

"Can you tell me how to explain exactly what oratorio is, and how to give a definition that pupils will understand? Unless there is a real definition for different musical terms, it seems impossible to make students understand so that they can recognize each."

The definition of oratorio in the Dictionary of Musical Terms is: "An extended composition of dramatic type, for vocal solo and chorus with orchestral accompaniment, usually having a text based on Scripture." That seems concise and easy to remember; try it and see if it is not easily understood.

Sinigalliano Presents Talented Pupil

At a concert given in the South Side High School, Newark, N. J., on June 7, Mrs. Sinigalliano, an artist pupil of A. Sinigalliano, scored a fine success. Her program numbers were: "Spanish Dance," Rehfeld; "Ave Maria," Schubert-Wilhelmi, and the first movement from Mendelssohn's violin concerto, to which she added as an encore Kreisler's "Schön Rosmarin." The large audience applauded the young artist sincerely, lauding her beautiful tone, reliable intonation, facile technique, and general musicianship.

Praise for Schofield and Onelli in Recital

It was an enthusiastic reception which was given to Edgar Schofield and Enrichetta Onelli when they appeared recently in joint recital in Fitchburg. According to one

of the dailies Mr. Schofield immediately created a profound impression by his masterful singing, and Mme. Onelli disclosed a voice of beautiful quality, together with an artistic style and clear diction. Another recent appearance of these two artists was in Rockville, when their charming stage presence, according to the Rockville Journal, and their perfect diction was a delight to all. The critic of the Leader said that Mr. Schofield left nothing to be desired.

John Powell Makes Debut as Conductor

At the recent Norfolk Festival John Powell made his debut as a conductor, when Henry P. Schmitt handed over to him the baton and Mr. Powell directed one of his own compositions, an overture for orchestra called "In Old Virginia." Two old negro themes form the base of the overture, being "Cl'ar de Kitchen, Ole Folks, Young Folks." The second theme Mr. Powell heard from an old negro mammy who hummed the tune as she worked around the house. Mr. Powell has also employed an old Scotch tune and then added "Dixie Land" for good Southern measure. In speaking of his work, Mr. Powell explained that the music was not to be analyzed as so many tone pictures



JOHN POWELL,
Pianist.

Rather has he tried to translate into tone impressions the spirit of the South during those days preliminary to the final outburst of flaming passion which culminated in the general cry of secession. It was a South "unaffected, simple, chivalrous and romantic, trembling on the verge of the cataclysm, menaced from within by the unsound element of slavery, but keeping up its head and dancing gaily toward the approaching disaster in the traditional aristocratic manner."

The overture opens with the "Dixie" motif, sounded by the trumpets. Then follows an augmentation of the principle theme used interchangeably with the military tune of "Dixie." Then the first ominous notes of the onrushing calamity is heard in the negro theme which gradually brings the entire musical structure to a climax of telling effect with "Dixie" sounding alone against the crashing orchestral background.

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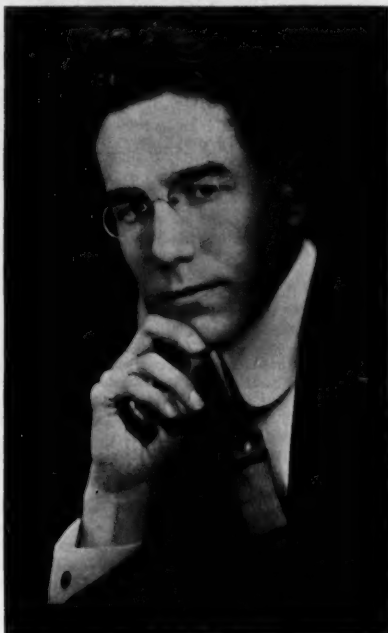
Eric Delamarter a Master Organist

Eric Delamarter, one of the most successful American musicians, who now occupies the position of assistant conductor of the Chicago Symphony Orchestra and choir master and organist of the Fourth Presbyterian Church in Chicago, has shown his versatility in other fields. For many years Delamarter was critic on the Chicago Inter-Ocean and later on the Chicago Tribune, and when he finally decided to retire to devote his energies to conducting, composing and to his choir work, Chicago lost one of its best musical reviewers. It will be remembered that when Frederick Stock retired for a while from the Chicago Symphony Orchestra, it was Eric Delamarter who was unanimously chosen by the management to fill the gap, and he did so in such a manner as to call for the highest praise. Since those days Mr. Delamarter has received many offers to direct other orchestras, not only in Chicago but in the West and East as well, yet up-to-date he has refused the honor, considering Chicago good enough for him. Mr. Delamarter is also one of the conductors of the Students' Civic Orchestra, which is closely connected with the Chicago Symphony Orchestra management.

This reporter had an opportunity to enjoy an hour's lunch with Mr. Delamarter some time ago at the Congress Hotel and to appreciate more than ever during that time his grasp of the musical situation in America as well as abroad. As it is well known, Delamarter spent some time in Europe, finishing his organ studies with Charles Widor after an extensive period of work with Wilhelm Middelschulte. Mr. Delamarter is a staunch admirer of the modern French school of organ playing and judging from the manner in which he himself manipulates the organ he is an apt disciple and rival of Widor, Guilmant, and Bonnet. To show the resources of the magnificent organ of the Fourth Presbyterian Church in Chicago, Mr. Delamarter invited the writer to listen to a private recital given solely for our ears. In advance of the recital Mr. Delamarter had fully explained to the writer the mechanism of the organ and proved as efficient in the material side as later in his artistic playing. Few organists understand fully the possibility of their instrument, but Mr. Delamarter knows exactly what he can expect from an organ. The program he presented consisted of the Cesar Franck Chorale in A minor, J. S. Bach's toccata, adagio and fugue, C major, Charles Marie Widor's finale to fourth symphony, finale to fifth symphony, finale to second symphony, and finale to the Gothic symphony, Eric Delamarter's intermezzo and Joseph Bonnet's "Chant de Printemps."

As stated above the desire of Mr. Delamarter was not to have a review in this paper, nor to prove his worth as an organist, but only to show a novice of the organ what can be accomplished with that instrument, popular at one time and which failed in keeping the interest of the people solely because of the fact that many organists are lacking in musicianship—that is to say in tone coloring. Best of all a symphonic conductor, Eric Delamarter visualized in advance the effects that he can get from his instrument, and the results as noticed in the short

program he played, were to say the least a revelation. To his clean cut playing, impeccable technique, must be added another tribute—that of great imagination and accurate rhythm. The two last named qualities are those lacking in most organists. Anyway, be it for those rea-



ERIC DELAMARTER

Assistant Conductor of the Chicago Symphony Orchestra.

sons or others, the program presented by Mr. Delamarter came to an end too quickly for its lone auditor, who although not an admirer of the organ was transported to other spheres while listening to a master organist, who is as efficacious with the machine-made orchestra as he is when directing with the baton a live body of players.

Werrenrath Reappears in London

Owing to the tremendous success which Reinald Werrenrath had when he sang in London last season, some additional recitals were arranged for June of this year. That the famous baritone was welcomed upon his return as a young artist of great ability is evident in the appended extracts from notices which appeared in the London dailies of June 7, after his first concert there in Wigmore Hall the preceding day:

It was pleasant to hear again at the Wigmore Hall that fine American baritone Reinald Werrenrath, who made so many friends in London on the occasion of his first visit some months ago. He is indeed of all the American singers who have come to us of late the one who has achieved the most powerful impression. A good presence, a fine voice, and a sympathetic personality all contribute to his success, while he shows good judgment also in his choice of songs inasmuch as he manages to get off the beaten track without getting out of sight of his followers or losing himself in futuristic morasses.—Westminster Gazette, London, June 7.

Reinald Werrenrath seemed ready to sing for hours without committing a fault or making a mistake of technique.—Morning Post.

Reinald Werrenrath gave us a practical example of the art which conceals art.—Daily Telegraph.

It is a delight to hear singing so certain as that of Mr. Werrenrath.—Times.

In many ways Mr. Werrenrath is an ideal interpreter of song.—Daily Chronicle.

Reinald Werrenrath, a baritone from the United States who made a good impression a year ago, gave an afternoon of sound, straight-forward singing.—Daily Mail.

Reinald Werrenrath, the American baritone, made an entirely successful reappearance at Wigmore Hall.—Daily Express.

Prince Gagarine a Pupil of Goodhue

Anne Goodhue, of Washington, D. C., has been recognized for years as an authoritative teacher of singing, and in Prince Gagarine, a newcomer to Washington and an attaché of the Russian Embassy, Mrs. Goodhue has fallen heir to a voice handled by many schools of singing and teachers of Europe with poor results. In a few short weeks of daily lessons, under the directing mind of Mrs. Goodhue, a voice of splendid quality and power has developed. Another product, wholly of Mrs. Goodhue's training, is Howard Marsh, tenor, now with the "Greenwich Village Folies," she having been his only teacher; he coaches with Mrs. Goodhue when opportunity offers, and his records are attracting favorable comment.

Hempel Triumphs in Copenhagen

Frieda Hempel made her debut in Copenhagen, Denmark, on June 17, appearing as soloist with the Tivoli Symphony Orchestra. The following cablegram tells the story:

Copenhagen, June 18, 1921.—Debut most sensational in annals of city. Three thousand people unable to obtain tickets waited to cheer Hempel when she left the theater. Greatest excitement in hall. Orchestra played the fanfare, the entire audience standing and amid countless recalls, insistently demanding more.

Miss Hempel's two scheduled appearances were immediately sold out, and an extra concert has been added for June 22.

Stojowski in France

The J. H. Albert Musical Bureau has received word from Sigismond Stojowski, the distinguished composer and brilliant pianist, whose American recitals are under their direction, telling of his arrival in France. Stojowski will give many recitals abroad in the late summer and fall prior to his return visit to this country.

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CHICAGO

(Continued from page 5.)

Lalo's "Symphonie Espagnole," Irma Moschel of Peoria (Ill.) sang the aria "Mi Chiamano Mimi," from "Bohème," and the concert was brought to a close with the playing of Liszt's concerto for piano in E flat by Berenice McChesney, of Charleston (W. Va.).

Men of the Chicago Symphony Orchestra, under the direction of Adolf Weidig, gave splendid support to the young artists. After the concert President Hattstaedt delivered an address and, with the assistance of Karleton Hackett, awarded the degrees, diplomas, certificates and medals. This concert will add luster to the reputation of the American Conservatory, and though Henry Sopkin and Bertha Rupprecht shone with greater éclat than the other students heard, each one deserves praise for his or her accomplishments.

CHICAGO MUSICAL COLLEGE COMMENCEMENT.

The fifty-fifth annual commencement concert and exercises of the Chicago Musical College took place at the Auditorium on Wednesday evening, June 22. Sixty-five members of the Chicago Symphony Orchestra, under the direction of Edoardo Sacerdote and Leon Sametini, played the accompaniments for the students. Before going into an extensive review of the work of the pupils, words of praise are in order for Carl D. Kinsey, who has done a great deal for the school, and also for his city. Since taking over the management of the Chicago Musical College, Mr. Kinsey has achieved big things—the foremost being, probably, the innovation of the master schools, his lead being followed now not only in Chicago, but also throughout the country. It was Mr. Kinsey's belief in this city that made possible the coming to Chicago of such artists as Leopold Auer, Oscar Saenger, Herbert Witherspoon, Delia Valeri, Rudolph Ganz and Clarence Eddy, who hold master classes during summer months, besides securing world renowned artists, who teach at the school all the year round. Mr. Kinsey has shown conclusively his mettle as a business genius and has made the Chicago Musical College one of the foremost musical institutions of the world.

As most of the talent heard had played or sung previously at a concert given under the same auspices at Orchestra Hall, it seems sufficient just to publish their names and the numbers in which they appeared, as a matter of record. Florence Scholl of Joliet played Saint-Saëns' concerto (piano) in F major, op. 103; Gladys Welge of Chi-

cago played Spohr's violin concerto in D minor, op. 55 (first movement); Mary Fornes of Canton sang Puccini's "Un Bel Di" from "Madame Butterfly"; Glen Halik of La Crosse, Wis., played Lalo's violin Spanish symphony, op. 21 (first movement); Liszt-Busoni's Spanish rhapsody was played by William Beller, of Burlington (Wis.), winner of the Mason & Hamlin Company prize; Mary Phillips, of St. Louis, Mo., winner of the Cable Piano Company prize, played the Schumann piano concerto in A minor, op. 54 (first movement); Marie Herron of Chicago was heard in Leoncavallo's "Bellatella" from "Pagliacci"; Catherine Wade-Smith of Bellingham (Wash.), winner of the Lyon & Healy prize, played the Wieniawski "Souvenir de Moscou," op. 6; George W. Gunn of Jacksonville (Ill.), winner of the vocal prize, was heard in Mozart's "Non Piu Andrai" from "Le Nozze di Figaro," and Carolyn Schuyler of Chicago finished the program with MacDowell's piano concert in A minor, op. 15 (first movement).

WANTED—A GOOD HALL.

Chicago needs a music hall and needs it badly. Concerts and recitals in Chicago are mostly given on Sunday afternoon during the regular season. This state of affairs is due to the fact that they are given in theaters built and managed for other purposes than that of giving recitals or concerts. They are, first of all, theaters, and secondly, music halls. On week days performances being given in those theaters bar musicians from giving recitals and concerts and only two places remain available—Orchestra Hall and Kimball Hall. Orchestra Hall, with its big capacity, is too large for artists who have not a big drawing power. Then there is Kimball Hall, which to the eye reminds one more of an undertaker's chapel than a concert hall and which was made a success during the regime of F. Wight Neumann and which in all probability will soon fall below par in the esteem of the artists as well as the public. It is true that Kimball Hall is not advertised in the MUSICAL COURIER. It is also true that the writer refused the advertisement. In the first place the advertisement that has appeared in other musical papers about this hall in the last few weeks is, to say the least, misleading. The artists named as having appeared at Kimball Hall have given recitals there but under the management of F. Wight Neumann and not under the new management of the hall. Every year or so rich people leave behind them memorials. Blessed be the one who will leave to Chicago enough money for the construction of an adequate music hall.

ANITA SOCOLA SPECHT HERE.

Among the visitors at this office during the week may be mentioned Anita Socola Specht, president of the State of Louisiana Federation of Music Clubs. Mrs. Specht, a pianist of note, played with marked success at the National Federation of Music Clubs Convention in Davenport, Iowa. On her way back to Louisiana she stopped long enough in Chicago to make new acquaintances and renew old ones.

MIDDELSCHULTE'S CHROMATIC FANTASIE AND FUGUE.

Wilhelm Middelschulte's "Chromatic Fantasie and Fugue for Organ" (the prize winner) was warmly applauded by a large and appreciative audience when he played it for the first time in public before the convention of music clubs in Rock Island (Ill.), June 7. It had its first hearing in Europe, June 18, in the Meistersinger-town, Neuremberg, where the German festival took place. This certainly shows that Middelschulte's work is attracting attention. Here in America it will have further publicity in the near future, when Mr. Middelschulte will play it at Notre Dame University (Sacred Heart Chapel), St. Francis Episcopal Church, Chicago, and for the St. Cecilia Society at Grand Rapids, Mich., and in Milwaukee.

ORGANIZE HENIOT LEVY CLUB.

A number of Heniot Levy's pupils have organized a club in their teacher's honor, naming it the "Heniot Levy Club." Edna Wookingham is president; Vieryn Clough, treasurer, and Mrs. Caward, secretary. The first meeting was in the form of a surprise to Mr. Levy, when the club met at his home on June 5. There were about fifty present.

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CHICAGO OPERA GETS NEW OPTION ON AUDITORIUM.

The Chicago Opera Association has obtained from the owners of the Auditorium an extension on its option. Already 225 guarantors are signed up and a number more promised; thus the Citizens' Chicago Opera Committee held its last meeting on Friday, June 24, and at the time decided to take a recess until early in September. The women's section of the committee will continue to work another week.

FREDERIK FREDERIKSEN'S STUDENTS IN RECITAL.

Several advanced violin students from the class of Frederik Frederiksen were heard under the auspices of the Chicago Musical College, at the Ziegfeld Theater, on June 17. Among the selections were two movements of Emil Saurer's suite for strings, op. 53, given under the direction of Mr. Frederiksen and presented by his ensemble class. There were five first-violins, five second-violins, one viola and one cello. Other numbers included the allegro brillante by Ten Have, and Lalo's Spanish symphony; Mozart's concerto in E flat minor and the F sharp major concerto. In all the selections each student came in for much approbation on the part of the audience, reflecting credit not only on the school but also on their able mentor.

AMERICAN CONSERVATORY NOTES.

The summer session of the American Conservatory commences June 27 and extends six weeks to August 6. Practically all of the leading teachers will be present and a large attendance of students from all over the country has been enrolled. In addition to the normal lecture courses, there will be special courses in Musical Appreciation and History by Annie Shaw Faulkner-Oberdorfer and in Community Song Leadership by Herbert Gould. The recitals during the summer term will take place on Wednesday mornings but the first recital will be on Saturday, July 1.

The enrollment for the master classes of David Bispham and Josef Lhevinne has been gratifying. In addition to the many new students, a large number of last year's classes will return to resume their work with these great artists. The classes will start on Monday, June 27.

David Bispham, the great American baritone, assisted by Heniot Levy, pianist of the Conservatory faculty, will give a recital on Thursday afternoon, June 30, in Kimball Hall.

Dramatic art students of A. Louise Suess gave a recital on Friday evening, June 24, in the Conservatory recital hall.

Piano pupils of Esther Hirschberg gave a program on June 22 in the Conservatory recital hall.

CHICAGO MUSICAL COLLEGE NOTES.

The largest attendance of summer students ever experienced at the Chicago Musical College is thronging that institution. From every part of America they have come. The distinguished guest teachers—Oscar Saenger, Rudolph Ganz, Herbert Witherspoon and Florence Hinkle—will be in Chicago this week, and Richard Hageman arrived last Tuesday.

The concert that was given by the Chicago Musical College Saturday morning in Ziegfeld Theater included the winners of scholarships with Oscar Saenger, Herbert Witherspoon, Rudolph Ganz, Richard Hageman and Florence Hinkle. Prof. Leopold Auer was represented by his pupil, Ilse Niemann, and the regular faculty of the institution was represented by the students of Leon Sametini, Edward Collins, Alexander Raab, Rudolph Reuter and Glenn Dillard Gunn.

The performances that were given in Central Theater Friday and Saturday were presented respectively by advanced students of Ruth Austin in Russian Ballet diversissements (Friday evening); Walton Pyre's advanced students in one-act plays and scenes from "The Merchant of Venice" (Saturday afternoon), and dance diversissements by students of Mae Stebbins Reed (Saturday evening).

Irene Dunne, student of the vocal department, sang very successfully the title role of "Irene" at the Vanderbilt Theater, New York.

The series of artist recitals which will be given by the Chicago Musical College this summer opens next Tuesday morning, at eleven o'clock, with a recital by Rudolph Ganz. That distinguished artist will be heard in Schumann's symphonic studies, Haydn's D major sonata, Beethoven's C sharp minor sonata, and the ten preludes by Debussy. Leon Sametini will give the second of the recital series, June 30.

LOUISE ST. JOHN WESTERVELT DIRECTS "RUTH."

Under the excellent leadership of Louise St. John Westervelt, a splendid performance of "Ruth" was rendered by the Sherman Park Chorus on June 7. The work of the chorus of sixty mixed voices and that of the three soloists—Marion Capps, soprano; Katherine Miller, alto, and John Rankel, baritone—reflected much credit upon Miss Westervelt, whose achievements as a chorus conductor have won her a fine reputation. A large audience heartily applauded the chorus, its director and the soloists.

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BRUSSELS HEARS FOUR DISTINGUISHED VISITORS

D'Indy, Satie, Auric and Prunières Give Their Ideas on Modern Aesthetics—The "Esthétique Nouvelle"—Polemics

Brussels, May 25, 1921.—During the past month we have had four important visitors—Vincent D'Indy, Erik Satie, Georges Auric and Henri Prunières—all of whom have given us their ideas on modern aesthetics. These lectures were veritable professions of musical faith. D'Indy gave us an interesting lecture on César Franck, and pointed out the beauties in the works of his disciples. D'Indy's own string quartet (No. 2), a work of great beauty in spite of a certain austerity, was performed to perfection by the rising young "Pro Arte" quartet, composed of Messrs. Onnou, Halleux, Prévost and Quinet. This quartet has now firmly established itself as an ensemble of really great talent and ability, and should make a big name for itself even outside of Belgium.

AURIC SPEAKS FOR SATIE.

Georges Auric, one of the most ambitious and audacious composers of the present day, took for his subject Erik Satie and his work. He made an excellent valuation of the part that the composer of "Parade" has played in the evolution of contemporary musical art, and laid great stress on his valuable constructive work, a necessity after the long period of romanticism through which we have just passed. This lecture was followed by a concert devoted entirely to the works of Satie, at which his chief work, "Socrates," was played in its entirety. The actual performance, however, left much to be desired.

SATIE FOR HIMSELF.

A few days later Satie himself honored the Brussels music world with his visit. His lecture on the well known "Group des Six," on whom Satie has had such an enormous influence, was short but to the point. Satie, with his characteristic abhorrence of everything doctrinal and pedagogical, stated that he did not wish to be regarded as the leader of this group, and merely contented himself with giving them some good advice; but, above all, Satie preaches by example. He made special reference to the importance of Auric, Poulenc and Milhaud, whom he cited as being typical representatives of the contemporary thought and art. This discourse prepared us for the fuller appreciation of a new suite of impromptus by François Poulenc, magnificently executed by that sterling pianist, Marcelle Meyer. These pieces are of great musical beauty, and run through the whole scale of the human emotions, showing a power of logical expression and a depth of sentiment such as one would hardly expect from a young man of twenty-eight.

AND PREMIÈRES FOR BOTH.

The last lecture was that held by Henri Prunières, editor of the *Revue Musicale*. He gave a clear and concise picture of the history of French music since Berlioz. He specially emphasized the almost continual "renaissance" experienced by French art; after Berlioz came Chabrier, Satie, Debussy, Ravel, Poulenc, Honegger, Milhaud, all of whom have upheld the continual vitality and freshness of French art, and are responsible for the high standard maintained by contemporary composers.

THE "ESTHÉTIQUE NOUVELLE."

The month of May has seen the regeneration of the well known society, "Libre Esthétique," under the new name of "Esthétique Nouvelle." Owing to the war and the death of its leader, Octave Maus, the society was condemned to seven years of inactivity. At the first concert Blanche Selva, the brilliant pianist, performed the last work of Déodat de Séverac, "Sous les Lauriers Roses," written a short time before that composer's recent death. The composition brings with it a breath of the Mediterranean and a vision of blue skies and dark cypresses, but it lacks the balance and firm construction of the same composer's "Cerdania" and "En Languedoc." In addition to the above work Blanche Selva introduced us to a sonata by a young Czech composer, Boleslaw Vomacka. The work is not without its good points, but what a dis-

play of grandiloquence and false sentiment, reminiscent of Liszt at his worst.

In conjunction with the violinist, Chaumont, Mme. Selva gave a brilliant performance of Pierre de Bréville's sonata, a rather deliberately constructed work, yet of considerable musical worth. In addition Mlle. Evelyne Brelia, a vocalist of great intelligence and spirit, interpreted Stravinsky's "Quatre Chants Russes" in admirable fashion, meeting with great success. She also sang Maurice Delage's impressionistic and highly colored "Chants Hindous."

At the society's second concert, Messrs. Bosquet and Defour gave a brilliant exposition of Florent Schmitt's difficult sonata for piano and violin, a powerful work yet too complex and over-elaborated in form. This work is a striking example of the excess of technic with which the later romanticists overburdened their compositions, and with which the present generation is desperately wrestling.

POLEMICS.

A contrast was presented in Debussy's sonata for harp, flute and viola. Beautifully proportioned, and with a sparkling clearness reminiscent of Mozart, this work is a real pleasure to listen to. The same Mozartian spirit has been caught by Darius Milhaud in his fourth string quartet, magnificently performed at a recent "Esthétique Nouvelle" concert by the "Pro Arte" quartet, already commented upon above. This work, which is still in manuscript, is gradually making the rounds of Europe, and becoming the object of fiery polemics from most of the critics, who, alarmed at its novelty and sonority, fail to see its latent beauties. The quartet consists of three movements, two short, lively episodes leading into a slow, funeral movement of great spiritual depth and expression. The rhythm is strongly marked throughout and, judged from the melodic point of view alone, the high standard of the work is indisputable. It is the writer's opinion that this quartet is one of the finest things that Milhaud has yet given us.

At the same concert, together with the viola player, Germain Prévost, the writer had the honor of playing Arthur Honegger's viola sonata, and, in conjunction with the "Pro Arte" quartet, Eugène Goossens' quintet, a generous work of great spiritual beauty, in which the English composer has given of his best. The concert concluded with a fine rendering of André Caplet's "Prières," sung by Mme. Weber-Delacré. Regarding these works, however, a charge of plagiarism must be levied against the composer; Debussy stands out in bold relief in almost every phrase, and the melodies bear a striking resemblance to "Pelléas" and the "Martyrdom of St. Sebastian." The same vocalist also sang several new songs by Albert Roussel, whose personal, incisive art leaves a most favorable impression.

PAUL COLLAER.

Olive Nevin and Harold Milligan in Sewickley, and Elsewhere

Following their appearance in recital at the biennial meeting of the National Federation of Music Clubs in Davenport, Ia., Olive Nevin and Harold Milligan stopped off in Sewickley, Pa., on June 16, and gave their costume recital, "Three Centuries of American Song," at the Edgeworth Club, under the auspices of the local Wellesley College Club. They had their usual fine success and the receipts added considerably to the Wellesley Endowment Fund.

Sewickley was the home of Ethelbert Nevin, and Miss Nevin is a cousin of that well known composer. So on the day of the recital a garden party was given in their honor at the former home of Ethelbert Nevin by the Sewickley musicians, when the accompanying picture was taken. A brief musical program was one of the attractive features of the afternoon, when Miss Nevin sang several of Mr. Milligan's "Songs for Children" with the composer at the piano.

On their return to New York, Miss Nevin and Mr. Mil-

ligan took part in the celebration in memory of Stephen Foster, which took place at the Bowery Mission on June 22. Although Stephen Foster composed songs of more lasting worth than any other American, since he wrote "My Old Kentucky Home," "Swanee River" and others which are the nearest approach to American folk songs, he fell on evil days in his declining years in a Bowery lodging house and died in the Bellevue Hospital. Since Miss Nevin and Mr. Milligan feature some of the less well known Foster songs in the second period of their song and lecture-recital, and Mr. Milligan is also the biographer of Foster and the man who has spent much time unearthing data regarding Foster's life, it was fitting that they should be asked to take part in the memorial meeting. Miss Nevin appeared in a quaint costume of the hoopskirt period which had belonged to her grandmother and sang "Katie Bell" and "I Dream of Jennie with the Light Brown Hair" to the organ accompaniment of Mr. Milligan.

Narberth Choral Society Making Fine Progress

The Narberth Choral Society in Narberth, Pa., was formed early in 1921, and is composed of about 100 mixed voices well trained by Professor Clarence C. Nice, of Philadelphia and New York. This organization is backed by a number of influential men, among whom are Charles E. Hires, Nicholas Thouron (a founder of the Orpheus Club), Fletcher W. Stites, Esq. (a Pennsylvania Legislative representative), Dr. O. J. Snyder, etc., and has a list of two hundred associate members, together with an unusually active board of directors and enthusiastic officers.

The chorus is fortunate having as its leader Professor Nice, whose always effervescent and gracious demeanor is said to win immediately the confidence and admiration of his audience.

The first concert of the Narberth Choral Society was held on April 15 in the Narberth Auditorium, when the chorus delighted its large audience with the rendition of "The Rose Maiden." The second concert was given in the same auditorium on June 10, at which time a light and varied program was sung. Master John Richardson, fourteen-year-old boy violinist, assisted at this concert.

The chorus was requested by the Steel Pier management of Atlantic City to render a program there, which it did on June 19. The chorus was directed by its leader, Professor Nice and assisted by the Leman Symphony Orchestra and received an enthusiastic reception, being requested to return at an early date.

The season of the Narberth Choral Society is now closed until October, when it will open its season with a concert in the Metropolitan Opera House in Philadelphia.

This chorus besides having formed its own firm organization, has also trained a splendid orchestra of about fifteen pieces, which accompanies the chorus at its concerts, and is also featured in solo numbers. Anne Jackson is concertmaster and Erl Beatty, the accompanist.

L. A. Russell's Summer Normal Course

The annual Normal Course of the Russell Studios (Carnegie Hall, New York, and College of Music, Newark) will be held this summer at the Newark studios of the College of Music, opening Tuesday, July 5, extending through ten days to July 16. The morning sessions will be exclusively for teachers and advanced students of the piano; the afternoon sessions include subjects interesting vocalists, pianists and teachers. Musicianship, pedagogy, self expression, etc. Wednesday evenings are semi-public sessions.

The Normal is somewhat of the nature of a convention with round table conferences and lectures, especially relating to the subjects treated in the Russell books of modern music study.

These sessions always draw together numbers of teachers and advanced students alive to the deeper principles of music culture.

Kerns to Sing in Scranton

Grace Kerns will appear in Scranton, Pa., on July 7, giving an attractive recital program. Among her numbers will be the "Depuis le jour" aria from "Louise."

(1 and 2) Mr. and Mrs. Arthur Jennings, (3) Bertha Gundelfinger, (4) Julia Kasanoff, (5) Mrs. Malcolm Duncan, (6) Marie Vierheller, (7) Harold Milligan, (8) Amanda Vierheller, (9) Verna Paige, (10) Mrs. Wilson Campbell, (11) Olive Nevin, (12) Miss Parker, (13) Dorothy Slack, (14) Mrs. Alexander Barron, (15) Ernest Gamble, (16) Mrs. Thomas Standish (Ethelbert Nevin's sister), (17) Hilda Gundelfinger, (18) Florence Norvell.



A GROUP OF SEWICKLEY MUSICIANS GATHERED AT THE BIRTHPLACE OF ETHELBERT NEVIN
In honor of Harold Milligan and Olive Nevin who gave their "Three Centuries of American Song" there.

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Musical Notes of Interest

Tacoma, Wash., May 29, 1921.—The eighth annual Stadium Day, celebrated on May 27, marked the revival of a spectacular pageant which was discontinued during the war. More than formerly it was a day of days, since as a tribute to those who sacrificed their lives in the great conflict, this year's Stadium Day featured a commemoration program. Twenty-six thousand youthful and mature citizens in the vast open air arena were part of a colorful wonderland, impressive in its magnitude, which was viewed by thousands massed below, by the passengers of an air squadron hovering above and of steamers dotted on Puget Sound.

Visitors viewing the arena for the first time appeared spellbound by the beauty of the scene. The program opened with numbers by the orchestras and bands, including selections by the grade schools, and followed by community mass singing with 26,000 voices in chorus, accompanied by the combined orchestras. A formation revue in which thousands of school children participated, was in the nature of a memorial, symbolic of the war.

From every part of the great bowl came the nation's songs in unison, sung falteringly by the moved audience, but with certainty by the school children. Guided by standard bearers, the pupils of Tacoma's schools, representatives of the coming generation, performed their parts as a unit, without a noticeable error. A pageant, "In Flanders Fields," was one of the triumphs of the day. At a signal there appeared a brilliant living field of poppies, each of the thousands participating raising the red flower while they sang. The army's contribution to the closing section of the pro-

gram burst upon the scene with a flight of aeroplanes from Camp Lewis, sweeping low in a series of military maneuvers over the packed Stadium, where rolled with band accompaniment the choral, "America the Beautiful."

TACOMA NOTES.

Mignon Lavrille, lyric soprano, who recently appeared as soloist for the Tacoma Ladies' Musical Club at a matinee concert given in the auditorium of the Soldiers' and Sailors' clubhouse, was welcomed both as an artist and as a newcomer to the city. Mme. Lavrille, who is the wife of William J. Benton, comes directly from the studios of Mme. Andree, her teacher for many years in Paris.

At the May soiree of the Fine Arts Studio Club, Mrs. J. S. Eccles, soprano; Harold Bromell, baritone, and Mrs. William Schlarb, pianist, were the soloists.

A musical program of high merit marked the thirty-seventh commencement assembly of the Annie Wright Seminary. The graduates assisting were Lucy Semple Swanstrom, Norma Hotchkins and Joyce Hallamore.

A series of recitals given by the advanced pupils of the Puget Sound Conservatory of Music, of which Clayton Johnson is director, included programs by debutantes which were largely attended.

Reta Todd, soprano, a pupil of Frederick Kloepper, was heard in an exacting program of Italian, French and Russian selections at the First Methodist Episcopal Church on May 25. Miss Todd was assisted by D. P. Nason, violinist.

A charming fantasy, the "Dryad," presented by pupils

of Mrs. Edward Carroll Wheeler, delighted a large audience at the Tacoma Theater on May 24.

"The Boyd Wells Pianists" is the title of a fraternity which includes the artist pupils of Boyd Wells, dean of the Seattle Cornish School of Music. Several Tacoma musicians are members of the coterie.

Assisted by Mrs. J. Austin Wolbert, Tacoma soprano, and Mildred Sherrill, harpist, the choir of Mason M. E. Church, with the chorus and orchestra, gave its second annual concert under the direction of W. B. Brown, conductor of the chorus, and B. L. Aldrich, leader of the orchestra.

Carman Frye, one of the most brilliant pianists of the Northwest, who has appeared many times in concerts in this city, has left for the East to continue her studies under prominent New York teachers.

For the silver jubilee of the Washington State Federation of Women's Clubs, recently celebrated in Tacoma, charming musical programs were arranged for the sessions by Mrs. Frank A. Leach, state chairman of the music committee. At the annual concert given during the week the soloists were Mrs. Frederick Rice, soprano; Mrs. Edward Ness, violinist, and Mrs. William Schlarb, pianist. Ensemble numbers were presented by prominent members of the Tacoma St. Cecilia Club. In a brilliant address, Mrs. Max Oberndorfer, of Chicago, urged the study of melodies and songs of this country and the folk songs of the races.

Julia Robbins Chapman, a prominent Tacoma pianist, closed her 1921 season with a series of students' recitals at her studios.

A thoroughly artistic song recital was given at the First Baptist Church auditorium by Katharine Rice, mezzo soprano, a former pupil of Sergei Klibansky, of New York. Miss Rice was in excellent voice and proved entirely equal to an exacting program. Mrs. William Schlarb assisted as accompanist.

At the reception given in the Commercial Club assembly rooms in honor of the members of the State Federation of Women's Clubs in jubilee convention in this city, the musical program was furnished by the Tacoma High School Orchestra, under the direction of W. G. Alexander Ball. L.

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LOS ANGELES BOASTS OF A NEW MUSICAL SOCIETY

This One, However, Is Made Up of Musicians Who Were the First to Become Identified with the Musical Life of the City—Fannie Dillon Honored by MacDowell Club—University of Southern California Will Present Haydn's "Creation" at Closing Exercises—Ann Thompson Filling Numerous Engagements—Notes

Los Angeles, Cal., June 18, 1921.—In response to invitations sent out by Mr. and Mrs. Albert G. Bartlett, of Hollywood, an assemblage of musicians who were the first to become identified with musical life in Los Angeles greeted each other happily in the spacious home of their host and hostess on Sunday, June 12. Many of these busy people see each other but rarely, and so great was the enthusiasm over the renewal of old friendships and reviving of memories of earlier days that an association was at once formed which was named Los Angeles Pioneer Musicians' Association. Only those who have lived here twenty years are eligible, and the following officers were elected: A. G. Bartlett, president; Harley Hamilton, vice-president; Fannie Lockhart, secretary; Mary L. O'Donoghue, treasurer.

The guests have been requested to bring old programs and much interest was taken in these evidences of the growth of music and the promoters of art in Los Angeles.

NOTES OF INTEREST.

Fannie Dillon, well known composer, is the first artist to receive the MacDowell Fellowship founded by the MacDowell Club of Allied Arts, and it seems this club is the first in the United States to confer such a favor: a visit to the MacDowell colony at Peterborough, N. H. Miss Dillon left yesterday to accept her new honor.

The dedicatory exercises at the fine new auditorium recently completed by the University of Southern California will be held today, and on Wednesday evening the Choral Union of the University will give the "Creation" at the same place with Dean Walter F. Skeele presiding at the new organ, Homer Simmons at the piano, and Horatio Cogswell directing the number. Soloists are Isabella Curt-Piana, soprano; Raymond Harmon, tenor, and Fred McPherson, bass.

The new auditorium has been chosen by the Woman's Club of the University for a series of summer concerts. Artists engaged for this series are Olga Steeb, pianist; the Zoellner Quartet; Anna Sprout, contralto, and Charles Wakefield Cadman, composer-pianist.

The brilliant young pianist, Ann Thompson, has just returned from a ten-weeks' tour as soloist with Ruth St. Denis. She has been appearing with much success in a number of engagements recently, including a joint recital with Earl Meeker, baritone, at the Shakespeare Club, Pasadena, and two weeks of concertizing in Yosemite Valley, where her work was most enthusiastically received. Other appearances are recitals at Beverly Hills, hotel; Vista del Arroyo, hotel, Pasadena, and Tuesday Afternoon Club of Glendale; also Friday Morning Club of Los Angeles. Miss Thompson's immense popularity is due not only to her clever fingers, but also to her exceptional personality, which never fails to charm.

Helen Klokke, dramatic impersonator, will spend several months in the mountains renewing her energies for the coming season.

Frances Goldwater, the successful manager of the Stearns-Hellekson Trio, reports great popularity for this organization. The trio is composed of Vera Stearns, violin; Ethel Stearns, cello, and Mina Hellekson, piano. The company has had many engagements before clubs and at hotels, and will make an extended tour of the state in the fall.

Brahm Van den Berg, pianist, who is also under Miss Goldwater's management, has formed a choral class for the study of old chorals rarely heard in this country. Mr. Van den Berg was guest of honor at a concert given by a choral society at Antwerp last year, a choral society which he founded.

Regular Sunday concerts have been established for some time at Sid Grauman's beautiful theatre, and their educational value have been commented upon in these pages. Now another helpful feature is to be added: an "All California Composers' concert will be given on July 3, and the public will be given an opportunity to decide which they consider the best of the six compositions presented.

Estelle Heatt Dreyfus, well known contralto, will be heard in a recital of her unique songs at Pasadena on Friday.

Patrick O'Neil, tenor, and Lewis A. Kerwin, pianist, gave a joint reception and musicale at their studios in the Majestic Theater Building on the afternoon and eve-

ning of June 11. Mr. O'Neil sang several Irish songs in his inimitable style.

Abbey de Avirett, one of the most successful piano teachers of the south land, had the assistance of Clifford Lott, noted baritone, and Mrs. Lott, well known pianist, at a recent recital at Long Beach.

Francis MacLennan Scores Ovation in Germany

A very recent letter received by the MUSICAL COURIER from Francis MacLennan, who is singing with much success in Germany, gives some interesting details. The letter reads in part: "Here I am, back on the old stamping ground after five years, and I must say my first impression of Berlin, when I arrived here from Antwerp where I landed on April 16, was about the same as when I saw it in peace times in the summer of 1914. I found all, or nearly all, of the opera houses in Germany running practically the same as before except that the singers are not so well paid, or rather they do not come out so well as the chorus, orchestra, etc. The price of food has advanced from five to seven times the original price; clothes, tobacco, drinks are about ten times. The singers and actors make only three to six times as much, except when they sing in Spain, Denmark or Sweden, but the orchestra and chorus personnel get about ten times their original salaries. One can get everything here now if one has the price. With American money it is cheaper than before the war. I am afraid though, from reports I hear, that next winter will be a hard one for the theaters and opera houses."

Mr. MacLennan sang in "Aida" in Hamburg on May 15 and had the biggest personal success of his career, for he received an ovation after the third act, and at the end of the opera the contralto and soprano left Mr. MacLennan to take fifteen curtain calls alone. He also sang Siegfried in Bremen on May 20, again scoring a fine success. Mr. MacLennan will sing in Berlin, Hamburg, Bremen and Hanover during August, September and October.

Harriet Story Macfarlane's Programs

Harriet Story Macfarlane, of Detroit, is offering special programs, song recitals and talks on "The Interpretative Power of Song," "Religion in Music," "Tone Pictures or Songs and Their Relation to Paintings," "American Composers," "American Women Composers," "English, Irish, Scotch Ballads and Negro Spirituals," and miscellaneous programs.

Special attention is called to the "Children's Hour," accompanied by colored slides made from the original pictures illustrating the songs of John Alden Carpenter, Man-Zucca, Margaret Ruthven Lang and the St. Nicholas Song Book. Mrs. Macfarlane is the only singer having permission from the composers and publishers to use these slides.

The recital and talk on "Tone Pictures or Songs and Their Relation to Paintings" can also be illustrated by slides, showing the inspirational relation of the sister arts—music, literature and painting.

Mrs. Macfarlane has just returned from a coast to coast tour, in which her recitals and talks won the highest praise not only for her voice, but also for her unusual interpretative ability.

Myra Hess One of the Gifted Chopin Players

European critics are unanimous in their words of praise concerning the interpretation of Chopin by Myra Hess, the English pianist. Quoting some words expressed after Miss Hess' recent Chopin recital in London, one can understand that this artist is the true exponent of the Polish master. A critic last September remarked: "I am inclined to think that Miss Hess is the finest woman pianist of today; the interpretation of Chopin's work was distinguished by technical mastery and significance of expression that range from the heroic to the remarkable delicacy."

Another critic remarked: "Many pianists play Chopin, but very few can tell us the real message contained in such music. Miss Hess is one of these." Still another gives expression of opinion in the following words: "If music, like love, was meant to make us glad, Miss Hess' audience must have left Queen's Hall in a happy frame of mind; the romantic element in Chopin's music has an outstanding appeal for her; under the sway of her splendid technique, her infinite variety of touch and nuance, her wide range of poetic feeling and expression, the audience was held enthralled from first to last."

American audiences will have an opportunity to hear this artist early next January, when she arrives for a coast to coast concert tour, under the direction of Annie Friedberg.

Milan Lusk Contemplates European Tour

Milan Lusk, the popular young violinist, is considering very favorably a proposition of a concert tour in Europe for the season 1922-23. He will probably sail for England next summer and remain on the continent for an indefinite period.

Milan Lusk's concert tour of Bohemia, Moravia and Silesia (now comprising the Republic of Czechoslovakia) during 1915-1917 was unusually successful. During these two years he gave a prodigious number of recitals, of which fifty-two were for the benefit of the widow and orphan fund of the fallen Czechoslovak legionnaires. His appearances in the cities of Budweis, Bielitz-Biala, Pilsen and Prague elicited most favorable comment from the press. In the latter city he appeared three times as soloist with the Prague Philharmonic under Dr. Vilem Zemanek. The Wiener Zeitung (December, 1914) writes: "Lusk proved all the foremost qualifications of the Sevcik school, which promises him a brilliant future."

In view of the fact that the violinist is contemplating an extended visit next year to Europe, the coming season bids fair to be an unusually busy one. Engagements have already been booked for next autumn in the states of Iowa, Illinois and Ohio.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.
Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas; Dallas, Texas, May 10; Memphis, Tenn., June 28.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, April, June and September.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Currier Fuller, Rochester, New York.
Cara Matthews Garrett, San Marcus Academy, San Marcus, Texas; Palacios, Texas, June 14, July 19.
Elizabeth Hanemeyer, 41 So. 21st Street, Richmond, Ind.
Oxford College, Oxford, Ohio, June 27 to July 30.
Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Bldg., Kansas City, Mo., entire season beginning Jan. 5, 1921.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill. Chicago classes April, May, June; Buffalo, N. Y., August.
Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.
Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill., Dallas, Texas, June 1; Chicago, August 1.
Virginia Ryan, 1115 Washington Street, Waco, Texas, June 20.
Laura Jones Rawlinson, Dunning School, 554 Everett St., Portland, Ore., June 17.
Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Normal Class, June 21.
Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, May 30—Sept. 19.
Mrs. H. E. Watson, 124 East 11th St., Oklahoma City, Okla., May 2—June 6.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.
Mattie D. Willis, Normal Class, New York City, Aug. 1; 915 Carnegie Hall.

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TWO FOR THE SHUBERTS.

The Shuberts have two of the big summer shows. "The Whirl of New York," at the Winter Garden has started off with a bang. Many critics claim that it is the best show that has ever been produced at this theater, and yet, on the other hand, some of the other critics have been a bit reserved in their comments stating that "The Whirl" is only a revival of the "Belle of New York," and have a natural prejudice against revivals.

Another Shubert outstanding success is "The Last Waltz," at the Century Theater. A few days back, it was thought advisable to consider closing during the summer, but the attendance has been so satisfactory that the chances are that it will run through the season. It is a great performance and, despite the hot days we are having, should play to big crowds.

GOSSIP AROUND THE SELWYN OFFICE.

Julia Chandler, director of publicity for the Selwyns, recently completed a one-act comedy drama, entitled "The Rose-Pink Trick." Miss Chandler has written several plays, beside a lot of short stories and feature articles on various subjects that have been successful, and which have received much praise. She is, perhaps, one of the best known women in the publicity field. This one-act comedy has been taken over exclusively by Jenie Jacobs, the artist representative, and she has booked it for vaudeville beginning in August.

Nora Bayes, Lew Fields and De Wolf Hopper have begun their second month's appearance at the Selwyn Theater where "Snapshots of 1921" certainly can be ran-ed among the real entertainments for the summer.

Mrs. Leslie Carter, who for years has been absent from our stage, is on her way to America to begin rehearsals for the Selwyn's forthcoming production "The Circle," Somerset Maugham's delightful comedy which is booked for an all-star cast, opening some time in September. John Drew will co-star with Mrs. Carter.

August 8 is the date for the opening of "Honors Are Even," a play by Roi Cooper Megrue, in which Eleanor Woodruff and William Courtney are starring.

THE EARL CARROLL THEATER.

The corner of Seventh avenue and Fiftieth street is the scene of great activity these days. The Earl Carroll Theater is not a mere dream but a reality. The seating capacity of the Carroll will be one thousand, but the plans call for a stage that will be one of the largest in the city. The contract calls for the completion of the building by the first of the year. Mr. Carroll is the youngest of New York producers, and before he is thirty years old, he will own his own theater, and be offering plays from his own pen.

ALL-CALIFORNIA COMPOSITION CONTEST.

Sid Grauman and Mischa Guterson, of Los Angeles, are creating general interest in the announcement of the "All-California Composition Contest." There were only two rules in this competition. The first, all compositions had to be written by California composers; second, the closing date was set for June 25. On June 28 the judges met at the Alexandria hotel to decide the six best compositions. During the banquet, which was arranged for the occasion, all of the selections submitted were played. The six numbers selected will be played July 3 at the Grauman Symphony Concert. By ballot the audience will select what they consider the best composition by a Californian.

RUTH DRAPER AGAIN SCORES IN LONDON.

Ruth Draper, whose great American success last season can be based largely upon the fact that she returned to the United States after winning the approval of the greatest European critics, has again achieved in London a success equal to that of the past two seasons. At Aeolian Hall she has been giving a recital each week, and the press notices now reaching America reveal the chronic condition which prevails at so many of Miss Draper's recitals of there not being enough seats to go around.

One very interesting comment in these London notes is that one enjoys Miss Draper the more one sees her, and that her popularity does not wane as her season progresses. The London Telegraph on this point says of her sketches: "Further familiarity with them only serves to increase one's admiration for her skill and versatility," while the Gazette states: "It constitutes the best possible tribute to Miss Draper's art that one can listen again and again to her sketches without any loss of enjoyment." These comments may prove an interesting side light on the welcome Miss Draper will receive when she again appears in America in the fall.

Next season Miss Draper will give a series of four recitals at the Times Square Theater in New York, and after her stay in the East will make a transcontinental tour. She is planning to sail for the Orient at the close of what promises to be a very active American season.

A. H. WOODS BEGINS THE SEASON EARLY.

Among the first announcements for the forthcoming season is that of A. H. Woods, who will present a farce by Wilson Collison and Avery Hopwood at the Republic Theater June 25. The name of this farce is "Getting Gertie's Garter." There is no doubt in one's mind, after reading the title, that it is a farce of the bedroom variety. The production has been on tour for some months. Its success in Boston was only fair and Chicago did not take kindly to it. But the fact that the critics did not care for the production by no means signifies that the public will have none of it. It must be remembered that "Ladies Night," another Woods farce playing at the Eltinge, opened on August 9 last year and is in the lead for the season's long run.

LAST WEEK'S OPENING.

Last week the coming of the fifteenth edition of Ziegfeld's "Follies" made other things pale into insignificance when compared to this institution. The present edition is to be seen at the Globe Theater, which will be its headquarters for this season at least. In general, the critics

found much to praise in it, but an opinion formed first hand is always more desirable. A detailed review will appear later.

At the Bijou Theater, "Goat Alley," a drama of the American negro, had its initial presentation. Ernst Howard Culbertson is the author and the production is sponsored by the Medical Review of Reviews. It will be remembered that Brioux's "Damaged Goods," several seasons ago, was sponsored by this same organization.

"John Ferguson" has begun a limited engagement at the Belmont Theater. This organization is composed almost entirely of the original cast and is called the Repertoire Theater Company.

The Drama Guild is offering Shakespeare plays at the Bramhill Playhouse. "Hamlet" was the first offering.

NOTES.

"Six Cylinder Love," a comedy by William Anthony McGuire, will be among the first offerings by Sam Harris for the coming season. Ernst Truex will be the star.

S. L. Rothafel is presenting Mlle. Fannie Rezia at the Capitol this week. Her selection is the "Mirror Song" from "Thais."

Word has just been received at this office that George White's "Scandals of 1921" will appear on Broadway about July 18 at the Liberty Theater. The opening will take place in Washington at the Apollo Theater on July 4. Ann Pennington will be the star again this season, and the cast contains many well known names in musical comedy and vaudeville. George White is a young producer, and his success with his Revue has been out of the ordinary. His first efforts a few years ago brought an excellent summer show to Broadway. And last year the "Scandals" played to big money and capacity business at the Globe almost the entire season. He, perhaps, will have more competition this year than heretofore. Nevertheless he stands an excellent chance of holding top place.

"The Hero" was presented for a single matinee at the Longacre Theater this spring. Grant Mitchell played the leading role, and it was favorably reviewed and pronounced a good play, with a chance for running this fall. Sam Harris has made arrangements to take the drama to the Belmont Theater early in September, with Robert Ames playing the role that he created at the special matinee.

At the Picture Theaters

"The Old Nest," written by Rupert Hughes, began a limited engagement at the Astor Theater on June 27. This is a Goldwyn picture, and those who have seen the pre-release have pronounced it to be a most interesting film.

The feature picture at the Strand this week is Edward Sheldon's great drama, "Salvation Nell."

Tom Mix, the famous cowboy of filmland, is in New York for the first time. He has created a great deal of interest up and down Broadway, and to all appearances seems to be having the time of his life and his interviews have been very interesting. He declares that he never saw so many high buildings before in his life.

"The Golem," the German picture that is being shown at the Criterion, has started off in such a manner that one is led to believe that it is good for the summer run. It will have a great appeal for the Jews and to those persons who are interested in these importations from a study viewpoint.

Last week saw the close of "The Four Horsemen of the Apocalypse," adapted for the screen from Blasco Ibanez's famous novel. This picture is of superior quality and there were few features offered this season that in any way equaled it. It was a difficult task that June Mathis undertook when she arranged the adaptation from so famous a work. Financially it has been a marked success. The reason given for closing is on account of the hot weather, but it is reported that this picture will be shown again on Broadway in the fall.

The degree of bachelor of fine arts was conferred by Yale University on Rex Ingram at the commencement exercises recently, for the high quality of his direction of "The Four Horsemen." This is the first official recognition of the screen as an art by any university or college. Ingram was a former Yale student.

Last week also saw the close of the remarkable Griffith picture, "Way Down East." With only one exception, and that was Griffith's "Birth of a Nation," has a picture ever run so long in New York. This, too, is a case of where the picture was really worth while and where the audience was quick to recognize its worth. The last scene, showing the breaking of the ice on the river following a terrific snow-storm, is one of the most gripping scenes that has ever been put on the screen. To hear Lillian Gish tell of her experiences on the ice float, and her fear that the hero would not come in time is as big a thriller as you would want to listen to. From the picture it certainly looked as if he would never get there. Alack, the ways of the movies are wondrous things, especially to the layman's eye.

CURRENT NEW YORK MUSICAL ATTRACTIONS.

"Broadway Whirl" (Blanche Ring, Richard Carle and Jay Gould featured), Times Square Theater.

"Biff, Bing, Bang!" (the Canadian Expeditionary Force Service Show), Ambassador Theater.

"Fanchon-Marco Revue" ("Sun-Kist," California musical show), Harris Theater.

"Follies" (Ziegfeld's famous revue), Globe Theater.

"Sally" (this season's phenomenal musical show), Amsterdam Theater.

"Shuffle Along" (all-negro revue), Sixty-Third Street Theater.

"The Whirl of New York" (one of the best musical shows ever offered here), Winter Garden.

"The Last Waltz" (new Strauss operetta, claimed to be one of the best musical offerings presented in New York in years), Century Theater.

"Snapshots of 1921" (Nora Bayes, De Wolf Hopper and Lew Fields, stars), Selwyn Theater.

AMUSEMENTS

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SNAPSHOTS of
1921

with
NORA BAYES LEW FIELDS DE WOLF HOPPER
And the SNAPPIEST CHORUS IN NEW YORK
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Photo Plays week Beginning Sunday, July 3

RIVOLI Broadway
at 49th St.

GLORIA SWANSON in Elinor Glyn's
"THE GREAT MOMENT"
A Paramount Picture

RIALTO Times
Square

DOROTHY DALTON in
"BEHIND MASKS"
A Paramount Picture

CRITERION Broadway
at 49th St.
"THE GOLEM"—"Eli, Eli" Prologue
Buster Keaton Comedy

"Two Little Girls in Blue" (musical play with Fairbanks
Twins), Cohan Theater.

FEATURE PICTURES THAT CONTINUE.

"Queen of Sheba," the spectacular Fox film, at the Lyric.
"A Connecticut Yankee in King Arthur's Court," at the
Central. Fox film.

"Over the Hill," based on Will Carlton's poem, at the
Park Theater.

"The Golem" (a German film of unusual worth), Crite-
rion Theater.

"Heedless Moths," with Audrey Munson as star, Frazee
Theater.

"The Old Nest" (a Goldwyn feature, opening week),
Astor Theater.

"The Twice Born Woman" (a photo-drama), Hippo-
drome.

MAY JOHNSON.

**Miura "Operatic Sensation of the Year" in
PARIS**

According to the Paris edition of the New York Herald
of May 23, "Musical critics are declaring that the operatic
sensation of the year in Paris is Tamaki Miura, the Japa-
nese singer, who yesterday sang the title role in 'Madame
Butterfly' at the Opera-Comique with a technic and in-
terpretation excelling anything heard since the palmist
days of Mme. Melba's successes. Mme. Miura has just
finished an Italian tour, where she gained the plaudits of
Signor Puccini and other noted composers." After singing
in opera in South America all this summer, the singer will
return to New York for concerts, under the direction of
Jules Daiber.

Mrs. George Lee Bready in Opera Recital Series

Mrs. George Lee Bready, whose opera recitals have attracted a great deal of attention and enthusiastic comment wherever she has presented them, will hold her first New York series during the season of 1921-1922 at the Hotel Ambassador in New York City. The announcement just made is of especial interest to New Yorkers, inasmuch as many music-lovers feel that Mrs. Bready has rather slighted her own home city. While she has given many recitals under private auspices during the past few years, both in her own studio and at the homes of friends, Mrs. Bready has not had any courses open for general subscriptions, in spite of the constant requests that she do so.

The Ambassador Series, which will begin about the middle of November, the exact date of opening to be



Photo © Underwood & Underwood

MRS. GEORGE LEE BREADY.

Who will give an opera recital series next winter at the Ambassador Hotel.

announced later, will be held on ten Tuesday mornings through the opera season, and Mrs. Bready will present the standard operas and the novelties. Among her most successful presentations are "The Blue Bird," which she has worked over with M. Wolff himself; "Louise," and other modern operas. Mrs. Bready presents the entire work with practically no cuts and makes the action as vivid as the score.

This series will be semi-private in character, with a distinguished list of patronesses and with the subscription lists filled by invitation. The recitals will follow the Metropolitan schedule in the main, and the subjects will be announced as the course proceeds.

Mrs. Bready has recently gone under the management of Harry H. Hall, and Gabrielle Elliot, associate, and will be filling similar engagements in and near New York as permitted by her season's schedule at the Ambassador. She is spending the summer at Southampton, Long Island, where she is hard at work on her repertory for the coming year.

Portanova Studio Recital

Vincenzo Portanova, well known vocal teacher, presented eleven artist pupils in recital at his beautiful studio, 240 West Seventy-third street, on Sunday afternoon, June 26. The uniform excellence of the participants revealed Mr. Portanova as a teacher of high ideals. It is very rare that more than one or two pupils make a good showing at any students' recital, but the fact that at this concert all of Mr. Portanova's pupils scored successes, is convincing evidence that his method is productive of unusual results.

The participants were: William Fliedner, Stella Moritz, Mrs. A. W. Droge, Mrs. A. Hartling, Mrs. E. Messner, Dorothy Spower, Estelle Gordon, Eva Bergonzi, Minna Eidt, Ruth Rottenburg and Frederick Jagel. Operatic arias largely made up the program, which consisted of "Non Torno," Mattei; "Ah, Lodo," Mozart; "Voi lo sapete," Mascagni; "Vissi d'Arte," Puccini; aria from "La figlia del reggimento," Donizetti; "Ritorno Vincitor," Verdi; "Un Flautin," Portanova; "Un bel di, vedremo," Puccini; "Se tu m'ami," Pergolesi; "Che gelida manina," Puccini, and

"Un di felice, eterea" (duet), Verdi. The unusual fine work of the soloists was enjoyed by all, each pupil being obliged to give an encore.

Although not featured on the program, and much to the delight of the audience, Mr. Portanova and Max Liebling each contributed solos; the former sang with much fervor "Ridi Pagliacci," Leoncavallo, and the latter gave, in his accustomed finished style, a group of three piano solos. Aside from this, mention must be made of the artistic and finished piano accompaniments by Max Liebling. The two beautiful songs by Vincenzo Portanova also won the admiration of all.

Geneseo State Normal Music Festival

The Geneseo State Normal School, Dr. James V. Sturges, principal, celebrated its golden anniversary the week of June 19-24. One of the important events of the week was the music festival given in Normal Hall on Tuesday evening. For the past ten years Carol M. Holland, who has been the school's very efficient music director, has done some remarkable work with the chorus. A half hour three days a week is devoted to chorus work, and each June the concert given shows the result of this excellent training. This year the chorus, of about five hundred voices, and orchestra were composed of present school members and alumni, and were assisted by Agnes Preston Storck, soprano, of Buffalo, N. Y., and Samuel Maslinskowsky, cellist, of Rochester, N. Y. Following the usual custom of the June concerts, the "Hallelujah Chorus" from Handel's "Messiah" was sung, and was the most impressive number of the evening. There are also two other choruses which the large audiences attending these concerts especially enjoy having repeated. These are "A Moonlight Boatride," an adaptation of Verdi's "Miserere" from "Il Trovatore," and the sextet from "Lucia di Lammermoor," both of which on this occasion were sung by full chorus, with a semi-chorus by alumni. "The Blue Danube" waltzes (McConathy-Strauss) were also delightfully rendered. The beautiful tonal quality, the balance and volume of the chorus were noticeable, as were also the distinct enunciation, decisive attacks and fine shading.

The orchestra, besides accompanying the chorus, played in a most creditable manner the overture to "Merry Wives of Windsor" (Nicolai), an intermezzo from "Jewels of the Madonna" (Ferrari) and "Sieste" (Laurens).

Agnes Preston Storck, soprano, sang a group of very lovely songs which were enthusiastically received. One particularly beautiful number was "A Lovely Maiden Roaming" (Gena Branscombe). Mrs. Storck is the possessor of a clear, colorful soprano voice of a sympathetic quality, which she uses with artistic intelligence.

Samuel Maslinskowsky, cellist, played romance (Alvin Schroeder) and "The Swan" (Saint-Saëns) very effectively, employing rich, warm tones.

Little Josephine Jacuzzo added a charming bit by singing "Comin' Through the Rye." Dressed in a quaint old costume, she pleased the audience not only by her sweet voice, but also by her interpretation, and it had to be repeated.

There were a number of school songs and old favorites in which the audience joined. Helen R. Fremer, assistant in the music department, was a capable and sympathetic accompanist.

The Geneseo Normal is to be congratulated on being able to give so much to the community through its music department. E. H.

J. Andrew Kirby Dead

J. Andrew Kirby, founder and president of the once active Port Chester Oratorio Society, died at the home of his son, Prof. Richard S. Kirby, of Yale University, on June 24. Leading engineer and surveyor of Westchester County, he was the architect of many beautiful bridges, and laid out a number of modern highways of the picturesque county. Well known singers of two decades ago will recall him, for he was an ardent music lover, and as such was a leader in the musical life of his city. The Oratorio Society made a name for itself, presenting important choral works, with the most distinguished soloists obtainable. The writer well recalls the names of Katherine Hilke, Katharine Bloodgood, Josephine Jennings-Percy, Theodore Van Yox and Carl Duft as soloists of the society, just a quarter of a century ago. Singer himself, he was for many years chairman of the music committee of Port Chester M. E. Church, trustee and steward, and member of the board of education, etc. Mary Frances Shelton Kirby and four sons survive him.

Weingartner's American Wife Dies

Word comes from Vienna that Mrs. Felix Weingartner, wife of the distinguished conductor, died there last week and was buried on June 25. Mrs. Weingartner, the conductor's second wife, was a New York girl of Jewish family, her maiden name being Wasself. Her mother's name



THE LATE LOUIS CAMPBELL-TIPTON,
The American composer, who died recently at his home in Paris, France.

was Marcel, and she adopted Lucille Marcel for her professional name. The cause of her death is not stated. She was only thirty-four years old, having been born about 1887.

As a girl, Mrs. Weingartner began her studies in New York, working in voice with Mme. Serrano and piano with Alexander Lambert. She studied later in Berlin and then went to Paris, where she worked under Jean de Reszke for several years. Her first role, upon recommendation of De Reszke, was Elektra, in Strauss' opera of that name, at the Vienna Opera in 1910, where Weingartner was then director. In 1913 they were married. In 1912 she came to this country with him, making her American debut as Tosca with the Boston Opera Company.

An immense crowd gathered at the funeral and strove so hard to press close to the graveside that many were trampled on and police reserves were called. It was finally necessary for the burgomaster to address the crowd and appeal for order.

Cincinnati Conservatory Issues Beautiful Year Book

One of the handsomest year books which ever have come to the MUSICAL COURIER from any American conservatory is the 1921 issue of the Senior Annual of the Cincinnati Conservatory of Music. It is a volume of about 170 pages, tastefully bound, and exceedingly well printed on fine paper. The frontispieces are pictures of the school (established in 1867), of its founder, Clara Baur, and the present directress, Bertha Baur. There is a poetical prologue, followed by views of the buildings and grounds and some of the teaching rooms, together with photographs of the faculty. Many pictures of the favorite students adorn other pages of the booklet. Literary contributions abound, all of them unusually well written, especially an essay called "Personality," by Marguerite Melville Liszniewska, and a thoughtful contribution entitled "America in Connection with Music," by Sara R. Langley. Poems, class reports, a facsimile copy in manuscript of a passage from Edgar Allan Poe's "Pilgrim's Progress," caricatures, snapshots, personal paragraphs, jokes, and many pages of advertisements make up the rest of the publication. It is a significant example of the ability and general resourcefulness in the student body of the Cincinnati Conservatory of Music.

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OPPORTUNITIES

A GREAT OPPORTUNITY FOR VOICE SPECIALIST. For one of the largest of American Colleges of Music has instructed me to recommend them a highly competent voice specialist, who has operatic experience. Apply for full particulars: M. H. Hanson, 437 Fifth Avenue, New York.

50 WEST 67TH STREET, to let until September 1922. Studio-apartment, 2 rooms (furnished), bath and kitchen; \$250 monthly. Can be seen by appointment; apply "Norma," care of MUSICAL COURIER, 437 Fifth Avenue, New York City.

COMPETENT VOCAL INSTRUCTOR wanted for Canadian College. Qualifications: Must be vocalist; must be intimately acquainted with song and lieder literature. Apply at once, with full particulars, to M. H. Hanson, 437 Fifth Avenue, New York.

NATIONAL GRAND OPERA AND Concert House Company want conductor, vocal, instrumental soloists, orchestra players, chorus members. Opportunities for free public appearances in New York and free training. Bertrand de Bernyz, 58 West 72d Street, New York City.

FOR SALE—Mason & Hamlin Piano—AA—Almost new; price \$1200. Apply to "A. G.," care of MUSICAL COURIER, 437 Fifth Avenue, New York.

TO LET—Beautifully furnished 4-room housekeeping apt., facing Hudson River; all rooms outside—cool—for summer months. Grand piano. \$80. Apply to Mrs. D. R. Cumming, 3495 Broadway, telephone 6500 Audubon, New York.

SYMPHONY LIBRARY FOR SALE—Catalogue and price list on application to Max Jacobs, 9 West 68th street. Phone 3970 Columbus, New York.

JUST COMPLETED six consecutive months' tour of principal cities of U. S. and Canada with Fradkin, former concertmaster of the Boston Symphony Orchestra, as artist accompanist, also Soloist and Teacher. Available immediately. Samuel Shankman, Apartment 2, 611 West 180th Street, New York.

SOLO BASS is forming permanent male quartette of solo voices, to do public and private singing, evenings. Wishes first and second tenor and baritone who are willing to start rehearsing two evenings each week, at once. Address "E. F.," care of Musical Courier, 437 Fifth Avenue, New York.

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who has most successfully conducted symphony concerts, desires engagement as conductor of existing, or about to be established, orchestra—college or city. Apply by letter to M. H. Hanson, 437 Fifth Avenue, New York City, who will supply further information.

PHILADELPHIA SEASON NEARS END

May Peterson and Merle Alcock Soloists at Final Orchestra Concerts—Stars Open Drive for Parker Fund—Fortnightly Club Concert

Philadelphia, Pa., June 10, 1921.—At the final pair of concerts of the Philadelphia Orchestra's 1921 half-season, the entire program was given over to Mahler's symphony No. 2 in C minor for orchestra, chorus, soprano, contralto.

An overflow audience was present on both occasions crowding the Academy of Music to the very doors, and the thunderous applause with which the efforts were met must indeed have been gratifying to the individuals composing these groups as well as to Conductor Stokowski and Chorus Director Stephen Townsend.

May Peterson, soprano, and Merle Alcock, contralto, were the soloists selected for the event, and they acquitted themselves entirely satisfactorily. In this connection it was with a feeling of regret that more could not be heard from the vocalists in question, especially was this true of Miss Peterson's pure and altogether excellent voice. However, the brief parts allotted the artists were charmingly sung, capably fulfilling the intent of the score.

The big chorus was in splendid condition for the occasion and sang with an ease as well as an assurance of ensemble that proved characteristically satisfying. The tonal balance maintained left nothing to be desired, while the attacks and releases were at all times absolute. In the matter of intonation the choral parts were given in a rich, round tone over which authoritative nuance control was ever exercised with masterly effect.

As to the orchestra, the unity of purpose reflected proved an achievement of the usual high degree of artistry one has come to expect from the Philadelphia organization. The big moments in the symphony were given with profound sincerity and impressiveness, while the poetic revelations were negotiated equally well.

SEARS OPENS DRIVE FOR PARKER FUND.

Presenting a recital made up from the works of Horatio W. Parker, S. Wesley Sears, organist and choir master of St. James Church, instituted the first practical move towards opening the fifty thousand dollar drive for the Horatio W. Parker Fellowship Fund at the American Academy in Rome, the offertory at St. James on this occasion being diverted in its entirety to this cause.

The idea of the trustees of the American Academy is to inculcate musical composition in the scheme of its endeavor, and Mr. Sears has been deeply interested in this movement for some time past. Consequently, a splendid program evincing the highest degree of artistic selection in relation to contrast, blending, delicacy, and power was chosen from the works of the American organist-composer by Sears, and presented in a manner that in every sense proved immensely edifying and artistically interesting. As usual, the remarkable ability of Sears as an organist shown forth with superb mastery, his choice of combinations, dictation of tonal volume degrees, and the clarity and general excellence of his technical ability was a source of keen enjoyment and much enthusiastic comment. None the less assured and likewise pleasing was the singing of the boy choir and male quartet, trained and directed by the organist. The tone, never strident, was unusually rich and colorful in quality, and the finesse of control was ever apparent.

FORTNIGHTLY CLUB IN CONCERT.

The final concert of its season was recently given by the Fortnightly Club, Henry Gordon Thunder, conductor, in the Academy of Music.

The program, a delightful one, was splendidly arranged and the presentation of it, hugely enjoyed by the large audience in attendance. A venture that may be broadly classed as a novelty was successfully undertaken and realized at the concert in question. The interesting experiment had as its motive the elimination of the usual non-member vocal soloists, the substitution of a larger number of part songs and the allotment of all solo divisions occurring in the works, to voices selected from the chorus. The change met with much enthusiasm and it would seem that at least one concert per season along this line would, in the future, meet with general approval.

The soloists taking part, all of whom did ample justice to the divisions apportioned them, were Messrs. Swartz,

Gebhart, Blaker, Moore, Bolger, Gerhart, Clement, England, Anderson, Van der Sloot, McLellan, Gebhartsbauer, and Story.

The list of numbers as applied to style, spirit, and charm was wide in scope, as well as enjoyable and interesting throughout. Moreover, the perfection of ensemble evinced proved a commendable exposition of Mr. Thunder's virility and exactitude as a director; at the same time warranting a full measure of praise for the chorus and soloists who realized the fine ideals of his interpretative artistry.

Hans Kindler, cellist, was the instrumental soloist of the evening, and his work aroused furores of applause. Kindler's first group consisted of four Russian numbers, while his second, a couplet of works from Popper.

Clarence K. Bawden was the efficient and artistic accompanist, who at all times was in perfect accord with soloists and chorus.

G. M. W.

Walter Anderson Sixteen Years a Manager

Walter Anderson is a clever manager, and apparently he is just as clever in evading interviews, or rather in obligingly answering all questions, but in a way to make the questioner a bit skeptical as to the seriousness of his answers. The writer went in quest of information as to when the manager was born, what he did before ruling the destinies of artists, when he was married, what he



Photo by Frank C. Bangs

WALTER ANDERSON
Concert Manager.

intended to do for the summer, etc., and was rewarded with the following data:

"As to my birth," said Mr. Anderson, "it occurred the same day as Queen Elizabeth's, only a bit later on, in the same country. My boy soprano voice developed into a tenor, and before becoming a manager I was a vocal teacher. It is now sixteen years since I entered the managerial field, and during that time I have managed many good artists—and some who were good for nothing."

Those that the writer can think of off-hand that at some time or other have been under the direction of Mr. Anderson all seem to be in the former class. For instance, Reinold Werrenrath, Lambert Murphy, Orville Harrold and Paul Althouse.

But to go back to Mr. Anderson's enlightening remarks. It appears that he "committed" matrimony for the first time two years ago, having, according to his own words, become quite used to trouble. Possibly a conversation with Mrs. Anderson might divulge the fact that she, too, had become so used to trouble that "committing" matrimony held no terrors for her.

When questioned about his recent and future activities, Mr. Anderson stated that he had just returned to New York from a successful booking trip in the South. His roster of artists now includes Edith Bideau, Phoebe Crosby and Marguerite Ringo, sopranos; Ada Tyrone, dramatic soprano; Mildred Bryars and Charlotte Peege, contraltos; Merlin Davies and Charles Troxell, tenors; Norman Jollif, bass-baritone; Carl Rollins, baritone; Frank

Cuthbert, basso; Josie Pujol and Pauline Watson, violinists, and the Woodstock Trio, violin, cello and piano.

July 2 will find the manager and his wife—for he would be mighty lonesome without her—embarking for Europe.

G. J.

New Compositions by Gaylord Yost to Appear Shortly

The name of Gaylord Yost is already familiar to those who are interested in violinists and American compositions. A short time ago the Boston Music Company issued six pieces for violin and piano by Mr. Yost. These pieces attracted considerable interest because of their distinct individuality and artistic charm and they proved that Mr. Yost must undoubtedly be numbered among the most talented of the younger American composers.

And now it is announced that a number of new compositions will shortly be issued by this composer-violinist. The Boston Music Company will issue Mr. Yost's "Serenade" No. 2; the Composers' Music Corporation will issue his "Song and Dance" and prelude for violin and piano and his "Prelude Solennelle" for piano. The Theodore Presser Company has just published three concert transcriptions for violin and piano—Waltz (Brahms), "Chanson indoue" (Rimsky-Korsakoff) and Spanish Dance, No. 10 (Granados). And from the press of the Gamble Hinged Music Company will come Mr. Yost's "Dance Characteristique" and a transcription of a "Norwegian Lullaby," by Valders.

Aside from a number of new pieces for violin and piano, during the last year Mr. Yost has orchestrated his "Louisiana Suite" and written two pedagogical works—"Short Cuts in the Mastery of Violin Technique" and "Exercises for the Change of Position" for violin.

Sadie M. Quinn Pupils Heard

Norwich, N. Y., June 15, 1921.—That Sadie M. Quinn is quite the busiest teacher in these parts was evident from the large number of pupils who appeared in two programs of piano music given at Knights of Columbus Hall, June 8 and June 10. The senior pupils' program had on it twenty-six numbers including solos, a piano duet, trio and quartet.

The junior pupils program was made up of thirty similar numbers, and in the list of performers were names well known and highly honored in Chenango County, such as Kathryn Bolger, Ruth Fern, Jane Sullivan, Margaret Griffin, Helen O'Hara, Norma Osgood, Catherine Powers, Eletha Cummings, Genevieve Ryan, Mary Byrne, Margaret Lee, Katherine Welch, Scott Donaldson, Nellie Normile, John Kerley and Margaret Prindle. Miss Quinn, who is a capable organist as well as brilliant pianist, is now in New York, where she is attending the summer session of the American Institute of Applied Music, Kate S. Chittenden dean.

K. D.

Jewel Bethany in Recital at Hughes Studio

The series of individual recitals given during the early part of the summer at the studio of Edwin Hughes was inaugurated on Saturday evening, June 18, by Jewel Bethany, who presented the following program: Sonata, op. 2, No. 2, Beethoven; nocturne, op. 9, No. 1, valse, op. 34, No. 1, and polonaise, op. 71, No. 2, Chopin; "Magic Fire" music, Wagner-Brassin; mazurka in E flat and tarantelle, Leschetizky, and concerto in C minor, Beethoven. The orchestral accompaniment to the last number was played on a second piano by Mr. Hughes. Miss Bethany's playing aroused the enthusiasm of her audience, and as an additional number she played Schumann's "Aufschwung." Other recitals by artist pupils of Mr. Hughes will follow at short intervals during the duration of his summer class.

Gutia Casini Well Received in Germany

Gutia Casini is now resting in Germany. In a letter recently received here by a friend, he states that everyone he has met in Germany has paid him marked attention, making it look as though they wished to make up for whatever sufferings he underwent while interned in Germany during the war. Mr. Casini also writes that he has found much inspiration in meeting the great musicians, and he is now planning to make one or two appearances, if possible, before returning to America. As, however, his well booked season commences on October 1, he fears it may not be practicable.

Next month Mr. Casini will visit his old friend, Jascha Spivakovsky, the pianist, when the latter returns from his tour of the British Isles. The two artists will then rehearse the programs for the joint recitals which they plan to present in Chicago, New York and a few other cities.

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